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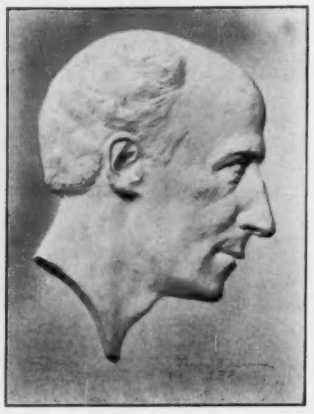
ERICA MORINI

Following the Completion of Her American Season, Is Now Giving Concerts in Europe. She Returns for Another Tour Here Next January

LOUIS PERSINGER,
violinist, is having an active season of teaching in his New York studios.

ALICE TULLY
as Tosca. Miss Tully has returned from Europe, where she sang in opera and concert. Next season she is to be heard in joint recital with Alexander Borovsky, Russian pianist. (Photo by Piaz Studio.)



A RECENT BAS-RELIEF OF ARTHUR LOESSER,
pianist. Mr. Loesser is the soloist for the March 26-28 concert of the Cleveland Orchestra.

BETTY PARET
gave a program of harp music at the White House on March 18. Other recent engagements include appearances with the Wilton Choral Society, Wilton, Conn.; at the Walden School and at Aeolian Hall at the Orchestrette Classique concert, New York; Orange Women's Club, Orange, N. J., and the Passaic Choral Society, Passaic, N. J. Miss Paret is the regular harpist at the Fifth Avenue Presbyterian Church in New York. The young artist will give a recital in the metropolis at The Barbizon on March 29.

MARIO CHAMLEE,
tenor, with Ruth Miller, soprano (formerly of the Metropolitan Opera), will give a recital in Town Hall, New York, on April 5. Mr. Chamlee is to be heard in three groups, by Beethoven, Brahms, Hugo Wolf, Hue, Faure and Debussy; Miss Miller in songs by Schubert, Brahms, Ravel, Stravinsky and Liszt. The accompanist is to be Richard Hageman.

KIRSTEN FLAGSTAD
sings Norwegian nursery rhymes for the day nursery children at the headquarters of the New York Kindergarten Association, the organization which sponsored the performance of Parsifal at the Metropolitan Opera House on March 20. The association cares for 500 children during each week day, providing them with food, rest, shelter, educational training and play. On the day of Mme. Flagstad's visit, after she had sung for them, the children entertained her with their own songs and dances. (Photo by William Haussler.)

HELEN OLHEIM,
contralto, concludes her first season with the Metropolitan Opera by making appearances in Carmen and Mignon on tour.

VIOLA MITCHELL and ANDRÉ BENOIST,
American violinist and her accompanist, at Monmouth Beach, N. J. Miss Mitchell, having completed her season in her own country, sails for Europe on March 21. Bernard R. Laberge announces that he has recently taken Miss Mitchell under his management. Her American tour last season included eleven orchestral appearances. At her New York recital at Town Hall in January she played the Malipiero concerto, which received its first New York performance on this occasion. Miss Mitchell is to be in America next season from October until the end of January, to fulfill orchestral and concert engagements.

ADOLFO BETTI
is holding master classes in quartet playing on Wednesday afternoons. The series started January 15 and ends April 1. (Photo by Rabinovitch.)

JEAN THOMAS and GUY MAIER
in front of Miss Thomas' cabin in Kentucky, where she is collecting, arranging and recording Kentucky mountain folk music with a corps of mountain minstrels, engaged in a WPA Music Project. When the project is finished Miss Thomas plans to transfer her cabin, property and all of the records of a life-time of mountain music research, to the Federal Government. Mr. Maier, in addition to his teaching and appearances in piano recitals, has held the position of regional director of Federal Music Projects for Ohio, Indiana, Kentucky and Michigan. This folk music development is only one of many plans that he has devised for the re-employment of musicians on relief. The work in his four states being completely organized, Mr. Maier is now resigning. Almost 1,000 musicians are employed on a diversity of projects in his region.

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Furtwängler Resigns His Philharmonic Appointment

Political Controversy Responsible for Decision—Directors Release Statement to Press—No Conductor As Yet Appointed As His Successor

Wilhelm Furtwängler, who has been the center of a raging controversy since he was proposed as the successor of Arturo Toscanini as conductor of the New York Philharmonic Orchestra when the latter retires at the end of this season, has refused the post with the American orchestra. The objection of some of the patrons of the New York Philharmonic Orchestra to Furtwängler was his connection with music in Germany under the Nazi regime. Although Furtwängler had once been ousted by the Hitler Government, he was later recalled to Berlin and resumed his duties. When it was announced in the New York press that he had been selected as the chief conductor for the Philharmonic Orchestra in 1936-37 there sprang up at once two schools of thought, one maintaining that the acceptance of Furtwängler here would be tantamount to approving certain Nazi artistic policies; those who favored Furtwängler's coming to America contended that all politics, of any sort, should be kept out of musical matters and that Furtwängler should be accepted on his merits.

STATEMENT BY EXECUTIVE BOARD

On March 15, the following statement was issued by members of the executive committee of the Philharmonic-Symphony Society:

"The Philharmonic-Symphony Society of New York is in receipt of the following cable from Wilhelm Furtwängler, dated Luxor, Egypt:

"'Political controversy disagreeable to me. Stop. Am not politician but exponent of German music which belongs to all humanity regardless of politics. Stop. I propose postpone my season in the interest of Philharmonic Society and music until the time public realizes that politics and music are apart.

(signed) Furtwängler.

"While confirming the position taken in its signed statement of March 7, the executive committee of the society feels that it must regretfully accede to the wishes expressed in the above cable, although it involves the loss to New York of the artistic services of one of the foremost conductors of the world.

MUSICAL PRESTIGE ONLY SOUGHT

"Mr. Furtwängler's selection as a conductor was actuated by no other consideration than the highest musical interests of the orchestra and its public. The Executive Committee is credibly informed that Mr. Furtwängler has not been a member of any political party in Germany, and it greatly deplores the political implications which have been read into the appointment.

PLANS TO BE ANNOUNCED

"Plans for the conductor, or conductors, for 1936-37 will be announced as soon as practicable, and the Society will be guided in its selection by the same artistic standards which it has honorably maintained during the ninety-four years of its existence.

"Meanwhile contracts with the men of the orchestra have been concluded for next year on the basis of a twenty-four week season."

The statement is signed by these members of the committee: Clarence H. Mackay, Marshall Field, Charles Triller, Felix Warburg, Walter W. Price, Edwin T. Rice, Richard W. G. Welling, Arthur Judson, executive secretary.

Josten Ballet Given Premiere By Juilliard School Forces

Joseph and His Brethren, Pantomime Based on Biblical Narrative, Has Successful Stylized Production—Ravel's L'Heure Espagnole Sung in New English Version—Stoessel Conducts

By R. M. KNERR

One of the best achievements yet offered by the opera department of the Juilliard School of Music was the double bill consisting of a new ballet, Joseph and His Brethren, with score by Werner Josten, and Ravel's one-act opera, L'Heure Espagnole, heard in a new English version by Robert A. Simon, at the school auditorium on March 9. The program, repeated on the three succeeding evenings, had Albert Stoessel as musical director, Alfredo Valenti as stage director, and Arthur Mahoney as choreographer and chief performer in the ballet. The excellent scenic effects and costumes were designed by students of the school's course in stagecraft, under the direction of Frederick J. Kiesler.

Mr. Josten's pantomime is in six numbers, between which a narrator reads the Scriptural story. Each section depicts one of the chief episodes in the life of the fabled Biblical youth, and each is developed as an independent musical form.

SYNOPSIS OF ACTION

A synopsis of the action follows:

I. PRELUDIO—Jacob praying.

At the end of the Prelude the rising curtain discloses the patriarch Jacob praying to God and pouring a libation on the altar.

II. PASTORALE—The beloved son.

Joseph and Benjamin are in a playful dance, while their father watches affectionately. Jacob gives Joseph a coat of many colors. The ten brethren appear in time to witness this act with jealousy, but retreat under the stern glance of the patriarch.

III. SONATA—Joseph sold into Egypt.

The ten brethren conspire against Joseph. Joseph arrives, bringing a message from Jacob, the brethren mock him, rob him of his multi-colored coat, and cast him into the pit. Merchantmen pass on their way to Egypt and Joseph is sold into bondage. Reuben is distraught when he returns and finds the pit empty.

IV. CANZONA—Joseph and Potiphar's wife.

Joseph serves in the house of Potiphar, a captain in Pharaoh's guard. His wife has cast her eyes on Joseph, who refuses to be disloyal to his master and concede to her wishes. As he flees from her, she catches him by his garment which he leaves in her hand. Angered, she causes Potiphar to throw Joseph into prison.

V. CEREMONIA — Joseph interprets Pharaoh's dreams.

Pharaoh is oblivious to the charms of the court dancer who entertains him with a dance. His mind is troubled by strange dreams. Joseph is summoned as one who can interpret them. Pharaoh, greatly pleased with Joseph's wisdom, makes him ruler over all the land of Egypt.

VI. SINFONIA—Joseph makes himself known to his brethren.

Jacob has sent his sons into Egypt to buy corn. Joseph, who remains unrecognized, allows them to fill their sacks, but causes a silver cup to be hidden in the sack of the youngest. The brothers are apprehended and brought back to Joseph. They protest their innocence, but the search reveals the missing cup in Benjamin's sack. At Judah's pleas for Benjamin's freedom, Joseph makes himself known to his brethren and assures them of his forgiveness. Amid the great rejoicing their father, Jacob, arrives. Pharaoh, who hears of the good tidings, graciously bids them welcome and receives the blessing of the old patriarch.

A SCORE OF HIGH QUALITY

Mr. Josten's score is competently fashioned, and also "sounds" in the theatre with no little emotional power and beauty. It

(Continued on page 8)

London Symphonic Novelties Have Radio as Chief Medium

Most New Works Heard on Air—Lambert Uses Liszt Music for Ballet —Beecham, Coates, and Szigeti Are Features

By PATRICK HUGHES

LONDON.—English musical activities make difficult listening. Mere attendance at concerts does not cover half of what goes on. Indeed, such is the enterprise of the average concert-giver and promoter of the big orchestral series that if one did not pay considerable attention to local radio, one would hear but a bare handful of novelties during the season.

The time will come, I expect, when general music criticism in this country will begin to take notice of what goes on in radio. At present unless a broadcast program is given in public—only the B.B.C.'s Wednesday symphony concerts, and occasional Friday programs of contemporary music are open to the public—nothing appears in the musical pages of our daily or Sunday Press.

PROBLEMS OF RADIO CRITICISM

Radio criticism is undertaken here by a special class of writer who spends a lifetime complaining that the B.B.C.'s programs are too advanced for the "average listener," but does nothing to try to help that average listener (who is also the average newspaper reader) to appreciate it for the simple reason that the majority of these writers are ignorant of music.

It so happens (if I may be permitted to bring personal experience into this column for a moment) that last week I wrote the first of a series of weekly musical features in the Daily Herald—a matter of a few hundred words noting programs and artists for the following week. The main difference, however, between this and similar features in other English papers, is that my programs were almost entirely those which readers all over the country could hear, not the few who happen to live within a car-ride's distance of London concert halls: I gave programs to be broadcast. The idea is by no means new to American readers, but it is the first time here that a feature has been devoted only to broadcast music, instead of including other radio items.

When I was asked to contribute a regular music feature to the Herald, I sensed that an ordinary list of forthcoming concerts would be far too local for a national daily circulation of more than 2,000,000, and mostly a working class circulation at that, spread over the length and breadth of England, Scotland, Wales and Northern Ireland. For many of these people the only music available is what comes out of the air; a recital at the Wigmore Hall means less than nothing to an unemployed miner in South Wales, but I have seen a Welsh miner's family listening eagerly to a broadcast performance of Bach's The Art of Fugue.

(Continued on page 32)

New Goossens Work in Cincinnati

Three Pieces for Flute, Strings and Percussion Admirably Played With Ary van Leeuwen as Soloist

By MARIE DICKORÉ

CINCINNATI, O.—An especially enjoyable concert by the Cincinnati Symphony Orchestra offered the overture to the Secret Marriage (Cimarosa) as an introduction to an unusually interesting concerto for flute and orchestra by Quantz, the flutist at the Court of Frederick the Great. Ary van Leeuwen, first flutist with the orchestra, was soloist, and Eugene Goossens conferred upon him a double honor.

The highlight of the program was a group of three new compositions by Mr. Goossens written especially for van Leeuwen and dedicated to him. Eagerly awaited, and compensating beyond expectation with their sheer beauty, exquisitely played, these Pictures for flute, strings and percussion were well liked and reaped an ovation for composer, soloist and orchestra. Mr. Goossens gives the following explanation of this program music as he terms it:

"Four years ago I began writing a flute concerto for Ary van Leeuwen, but after a few weeks' work the product of my new venture was relegated to the waste-paper basket. Ultimately I abandoned the idea of a concerto in favor of something more programmatic in character. These 'Pictures' are the result.

NOSTALGIC IN MOOD

"They are frankly nostalgic in mood and color. The views they depict are of places very dear to my heart. They aren't exactly 'photographic,' but neither are they—to use a much-abused word—impressionistic. Think of them rather as evocations—in tone color—of places (and people) I have known well; evocations tinged with the melancholy which accompanies the passage of time. The following may help you to visualize them:

"(1) From the belfry of Bruges: High among the bells of the famous Gothic tower; below, smoke drifts lazily upwards on the still air of a spring morning. A panorama of red roofs, church towers, canals; and beyond, the flat green Flemish landscape stretching away to the sea haze. The confused murmur of the city mounts in an evergrowing song, climaxed by the clanging of the chimes, after which, by contrast, the stillness of the heights reigns undisturbed. . . .

"(2) From Bredon in the Cotswolds: Summer. The rays of the setting sun cast a warm glow over the stately elms and colored fields of the plain below. The hills to the north are a purple streak on the horizon; faintly the bell of the village church is heard, and a shepherd leads his flock down the hillside. The scene is one of intimate, yet all pervading, tranquility. The English folk-song, which forms the musical basis of the picture seems, to me, to reflect most nearly the character of this particular landscape.

STARRY AUTUMN NIGHT

"(3) Below a balcony in Montparnasse. A panorama bounded by the Eiffel Tower and the towers of St. Sulpice: A starry autumn night. Next door to my studio an industrious flutist persistently practises a motive of wistful character. Down in the street an itinerant violinist competes with the invisible flutist. Later on, an unsteady tango from a neighboring dance-hall temporarily obliterates mood and atmosphere. This disturbance, however, soon fades before the reverie induced by the beauty of the night, and with a brief 'good night' from the bells of Notre Dame des Champs, one steps back into a world of dried oil-paint, canvas and cigarette smoke. . . ."

The orchestra played the work as if well aware of this honor in having a share in the world premiere of this composition, and Mr. van Leeuwen's fine artistry lent distinction to the occasion.

(Continued on page 24)

Paris Amusement Emporiums Threaten Again to Close

Norena Scores Impressively—New Works by Francaix, Ibert and Honegger Applauded

PARIS.—Faithful readers of these minutes will recall that last year the French theatres, cinemas, concert halls and other places of amusement threatened to close by way of bringing to order a Government unmindful of the taxation burdens under which those institutions have continuously to labor. The closing, as will be further recalled, was averted, promises made and guarantees given. Another year has gone by and it seems that the camel's back has finally been broken, and that this time the amusement people are going to do things in earnest.

The Government has been informed that unless drastic action is taken immediately and taxes lightened, March 20 (coincidental with the blooming of the Champs-Elysées' chestnut trees) will see a dark and sorry Paris.

Paris, with everything closed? Paris, and nothing to go to? The spectacle is too horrible for contemplation, and whether it will end in a song—as all things in France are traditionally supposed to—of course, remains to be seen.

NORENA TRIUMPHS

Worshippers of beautiful singing turned out the other afternoon to hear Eidé Norena, soprano of the Metropolitan Opera, lately returned to Europe, as soloist with the Pasdeloup Orchestra. Albert Wolff conducted. Mme. Norena presented two groups of lovely numbers: Care selve (Handel), Blondine's aria from Seraglio (Mozart), Violetta (Scarlatti), Oh! quand je dors (Liszt), Schlafendes Jesuskind (Hugo Wolf), Clair de lune (Fauré), and Monte Pincio (Grieg). None of these songs is anything if you do not really sing them, and of course "really singing" a song is Mme. Norena's forte. The voice sounded pure and expressive, was perfectly produced, and the style registered flawlessly. The singer's success was thrilling, with auditors cheering until they obtained a long list of encores. The purely orchestral part of the meeting comprised Concerto Grosso No. 3 (Corelli), symphony in E flat (Haydn) and Pastorale Symphony (Beethoven).

SOCIÉTÉ NATIONALE

This valiant organization, devoted to the cause of the new, carries on in spite of everything (I almost forgot myself and said, "in spite of modern composers"). In a spirit of co-operation, though I did not hear the concert, memento is made of the society's recent program of first hearings: Quintet, by M. de Manziarly; Deux Melodies, R. de Verneuil; Variations au Clair de Lune, Paul Pierné; Sans octave, for piano, by Lazare-Levy; sonata for violin and piano, Paul Ladmirault; and Pluie, trio for female voices, by Marcelle Soulage. The performers were the Paris Instrumental Quintet, Rosa Gischia (soprano), Fania Chapiro (pianist), Georges Enesco (violinist), Antoinette Pradier (pianist), Mmes. Herault-Haré, Polia, and Fabreque (vocalists.)

BALLET INTO ORATORIO

It is a pretty sure guess that, where eyes and ears are in competition, the eyes, as a general rule win out. It thus transpired that the ballets, Diane de Poitiers, by Jacques Ibert, and Semiramis, by Arthur Honegger, were more impressive in concert form (as given by the Pasdeloup Orchestra under the direction of the composers), than they were when created on the stage of the Paris Opera, in May, 1934. Needless to say, this was their first hearing in oratorio dress, but the experiment was so successful that it should give pleasure to many to have it repeated. Prominent among the assisting artists was Ida Rubinstein, to whose munificence in matters modernly artistic, so many works of these later days owe their existence and first performance.

Another enjoyable success—since space today permits only of the recording of successes and not their analysis—was a quadruple concerto by Jean Françaix, given in first audition by the Philharmonic Society, under the direction of Alfred Cortot. The work is for flute, oboe, clarinet and bassoon soli with orchestra accompaniment. Composed in 1935, it discloses the full command of tonal resources which this composer possesses and his ability to work quickly and decisively in contrasting moods. The fourth movement, *allegro commodo*, bubbles over with good humor, while the second, *vivo scherzando*, is all animation and vivacity, "four ladies in a parlor, criticizing their good friends," so to speak.

SOME VIRTUOSOS

A final word for the virtuosos, bless 'em. Edwin Fischer, I was told (I could not get there myself) gave an inspiring account of his artistry in the Beethoven piano concerto in G, which he presented with the Colonne Orchestra, under Paray. The same I was told of Marcel Dupré, who was programmed for organ concertos (Handel, Saint-Saëns) with the Lamoureux Orchestra, directed by Eugene Bigot.

Veda Reynolds, young American violinist (pupil of Jean Galamian, Paris) drew a large crowd to Gaveau Hall on the occasion of her recital there some evenings ago. With Valentin Pavlovsky at the piano, she gave a long and exacting program of Vivaldi, Bach, Glazounoff—winning resounding applause and being obliged to lengthen her list with repeats and encores.

IRVING SCHWERKÉ.

Metropolitan Plans Spring Series

Popular Season, Opening May 11, to Include Productions in English

The Metropolitan Opera announces that its popular season will extend from May 11 to some time in June. Operas definitely scheduled for the series, according to an announcement by Edward Wardwell, treasurer of the series, are Gluck's Orfeo ed Eurydice, Carmen, Il Trovatore, and two productions in English, The Bartered Bride anl Gianni Schicchi. A number of other operas are being considered, among them Donizetti's Daughter of the Regiment and Don Pasquale, probably in English, Madam Butterfly, and Marriage of Figaro. Mr. Wardwell said the season would also include "a novelty not yet heard in America."

The singers, to be announced later, will include some of the younger performers in the company, vocalists who have made successful auditions in the radio series this winter, as well as soloists from other parts of the country.

It is expected that the season will utilize the regular chorus and orchestra of the Metropolitan, reduced in each case to fifty, the present ballet reduced to forty, a number of the regular conductors, with perhaps several additional ones. Performances will be given on Monday, Wednesday, Friday and Saturday evenings, and Saturday afternoons. Prices will range from three dollars to twenty-five cents.

Recital by Myra Hess Memorable Event in Boston's Concert Week

Harold Bauer Plays with Resident String Quartet—Two Concerts of Unusual Old Music by Choral and Instrumental Forces Are Feature in Cambridge

BOSTON.—Myra Hess gave a recital in Jordan Hall on March 8 to a packed house. Her Bach playing (the Partita in B flat and the C minor Fantasia) was extraordinarily graceful, the best sort of Bach interpretation that it is possible to get on the modern piano. The Beethoven sonata (op. 31, No. 2) was communicated splendidly; and five of the Schumann Albumblatter had that quality of poetic intimacy which is so desirable to achieve in much of Schumann's music. The Brahms Handel Variations were excellently played. Altogether it was a concert to be remembered even from this fine artist.

BAUER WITH BOSTON STRING QUARTET

On March 9 Harold Bauer was the assisting artist with the Boston String Quartet in Jordan Hall. The Quartet, played admirably in the Debussy quartet, bringing out its unusual qualities. For the opening number Mr. Bauer had selected the Beethoven quartet with piano in E flat, a work that was written, according to Thayer, when the composer was only thirteen years old. It is sometimes heard as a quintet with piano and wind instruments, but can not be said to be frequently played in any form. Mr. Bauer, for it was evident that he inspired the interpretation, chose to take the work in a non-classical manner. Practically, this worked well, for the slow movement had a romantic effect. But the finale would have been better with greater precision. The concert ended with a stirring performance of Schumann's piano quintet. The audience was enthusiastic.

ELMER SCHOETTLE IN PIANO LIST

Elmer Schoettle, a pianist associated with the Longy School of Music, gave a concert in Cambridge on March 10. Mr. Schoettle chose an interesting and unusual program: Debussy's Homage a Rameau; Bach's English Suite in D minor and an arrangement by Mr. Schoettle of a toccata adagio and fugue; four of Hindemith's Reihe kleiner Stucke, Chopin's F minor fantasy; and works of Bartok and Ravel. Mr. Schoettle's playing of the difficult and adroit contrapuntal studies of Hindemith was all that one could wish for.

The same evening saw an excellent first appearance here of Mona Rani, the extraordinarily able Hindu dancer; but since the musical part of her recital was not as important as is often the case in such events we need not do more than mention it here.

GOODRICH CONDUCTS ORCHESTRA

Wallace Goodrich, the director of the New England Conseravtory of Music, conducted the orchestra of that organization. Thus we heard on March 11 Ernest Schelling's dramatic A Victory Ball, Glazounoff's Scene Dansante and Humperdinck's prelude to Act II of the opera, Königskinder. In the first part of the program George S. McManus, pianist, gave a performance as soloist in the Mozart D minor concerto. The overture to Don Giovanni began the concert.

Two concerts of old music have been given here (or rather in Cambridge) this week. The first was by the Harvard and Radcliffe Music Clubs, of which the program was as follows: Purcell's Overture to Dido and Aeneas, and Ode to St. Cecilia's Day; Matthias G. Monn's symphony in A for strings; and Heinrich Schütz's Komm sich bitte and Cantate Domine.

The second concert on March 12 was given by the Wellesley College Orchestra, the Wellesley Madrigal Group and ten brass players from the Pierian Sodality of Harvard, conducted by Malcolm Holmes. The orchestra played a Dance Suite and andante by Purcell; a Ricercar del sesto tuono by Palestrina; a Sinfonia from La Rosaura by Alessandro Scarlatti; and a suite by Dowland. The singers were heard in a canon of Byrd; a madrigal of Willbye; and a round that was anonymous as to authorship. The brass instruments played some typical "tower music"; two Turmchorales by Kugelmann (sixteenth century); and a suite by Pezel (seventeenth century). Both of these concerts were interesting not only for the extreme rarity of performances of such music but also for the good taste shown in interpretation by the various players and organizers of the concerts.

A. W. W.

John McCormack in London

John McCormack recently appeared in the Royal Albert Hall, London, as soloist at a concert for the benefit of the Musicians' Benevolent Fund. The concert was in the nature of a memorial concert in commemoration of the late King George. On the program besides Mr. McCormack was the band of the Royal Military School of Music and fifty military trumpeters to assist the London Philharmonic Orchestra, conducted in turn by Dr. Malcolm Sargent, Sir Landon Ronald and Sir Henry Wood.

The program featured among other things the second movement of Elgar's second symphony, Venus from Gustav Holst's The Planets, the prelude and an aria from Gerontius, Sullivan's In Memoriam and the funeral marches of Beethoven, Chopin, and Handel with both players and audience standing.

Schnabel Hailed in Kansas City

Pianist Presents Concertos by Brahms and Mozart under Baton of Karl Krueger—Gladys Swarthout with Orchestra—Milstein in Recital —Local Composers' Pieces Heard

KANSAS CITY, MO.—The magnitude of the Artur Schnabel genius overwhelmed Philharmonic audiences, causing ovational reactions, when the musical giant of Europe appeared as guest-artist with the Phiharmonic Orchestra on March 5-6. One of the most profound and impersonal expositions of the Brahms B flat major concerto ever presented in these parts was given by Mr. Schnabel, the first evening. And of spiritual essence and ecstasy was his refreshing animation of Mozart's B flat major concerto, the following evening. And the young orchestra synchronized with Mr. Schnabel in an amazingly sensitive accompaniment on each occasion. Mr. Schnabel was recalled again and again. The orchestra arose many times and Karl Krueger was called to the podium with Mr. Schnabel.

Each concert opened with Brahms' overture, Academic Festival (op. 80) and the following numbers came after the intermission: Musette from Fetes d'Hebe (Rameau-Mottl), Kikimora, a Fairy Tale for Orchestra (Liadoff) and second suite from Daphnis and Chloe (Ravel). On the Mozart program Wagner's Good Friday Spell, Parsifal preceded the concerto. *Sans* score, as usual, Mr. Krueger guided his forces with authority and distinction throughout. Immediately following the pair of concerts, Mr. Schnabel was re-engaged for next season.

SWARTHOUT WITH ORCHESTRA

Most flattering and sincere receptions were extended Gladys Swarthout, glamorous artist of opera, radio and screen, in her homecoming appearances with the Philharmonic Orchestra on February 20-21. There were many recalls from the 7,000 people who attended the pair. Miss Swarthout brought her art and her velvet voice to thoughtful and effective delineations of the Card Song and Seguidilla from Carmen and the aria, Voce di donna o d'angelo, from La Gioconda (Ponchielli). Beethoven's Eroica Symphony was preceded by the Coriolanus Overture (Beethoven) in the first half. And Rachmaninoff's Vocalise and Rhapsody, Espana (Chabrier) alternated with the vocal contributions following the intermission.

With the wizardry of a Paganini, Nathan Milstein regaled a capacity audience March 3, investing Bach's sonata in G minor (for violin alone) with exceptional tonal purity and spiritual import. The Chaconne (Vitali) was an exquisite miniature. Goldmark's concerto in A minor and Bloch, Paganini, Chopin, Rimsky-Korsakoff-Hartmann and Wieniawski numbers completed the program. Leopod Mittman's accompaniments were in accord with Mr. Milstein in every instance and proved models in rare finesse.

The Ballet Russe gave artistic performances to packed houses February 14-15.

The premiere of Powell Weaver's first violin concerto took place February 25, at the composer's annual organ recital. Joseph Harding, concert master of the Philharmonic Orchestra, was the protagonist with Mr. Weaver at the piano. Another interesting novelty programmed was Robert Russell Bennett's sonata in G performed by Mr. Weaver on the organ.

A new local work, Friendship, by George Simpson (a tone color sketch for orchestra), was given a first performance on a recent Kansas City Guild of Music and Allied Arts Teachers' program. N. DeRubertis and his orchestra performed the work and accompanied the following soloists: Mary Craig French, Janja Ceramich, Myra Coffman, Albert Faurot and Robert Gibson.

In Old Louisiana (an operetta) sponsored by the Philharmonic Department of the Kansas City Music Club, drew a large audience. The cast and chorus chosen from five charitable institutions were trained by members of the department (Marianne Clarke, chairman). Instrumentalists from the club who teach in the institutions composed the orchestra.

Mu Phi Epsilon presented The Peasant Cantata (Bach) and Harold Bauer's arrangement of the three piano concerto on February 25. N. DeRubertis and his orchestra assisted.

C. C. B.

Philadelphia Orchestra Program Introduces Echaniz as Soloist

Pianist Heard in Liszt Concerto under Baton of Iturbi—Italo-American Philharmonic Group Appears—Winslow Cheney in Organ Recital

PHILADELPHIA.—Jose Iturbi returned to Philadelphia in the capacity of guest conductor of the Philadelphia Orchestra for the concerts of March 6, 7 and 10. The orchestra patrons are to have the pleasure of Mr. Iturbi's conducting for three weeks.

The program for the concerts above mentioned was well chosen. Weber's sparkling overture to Oberon was the opening number, followed by the Schubert symphony (No. 7 in C). In this Mr. Iturbi made the most of the beautiful melodic threads woven all through the work, and gave a clear reading.

After the intermission Jose Echaniz, Cuban pianist, was heard as soloist in the brilliant Liszt concerto (No. 2) in A for piano and orchestra. Mr. Echaniz exhibited a prodigious technic which was the main requirement of the composition, but withal a tone of depth and beauty where the melodic passages permitted it to be heard. He was cordially received and recalled many times.

The next orchestral number was Five Miniatures by Paul White. The titles were as follows: By the Lake, Caravan Song, Waltz for Teenie's Doll, Hippo Dance, and Mosquito Dance. These received their first Philadelphia performances at this time and were delightful. Each was short, and highly descriptive of the title, hence humorous in the case of the last two. The audience evidenced no small pleasure in them, and was interested to see the composer rise in his place in the audience, at Mr. Iturbi's motion in his direction. The final number on the program was a splendid performance of Till Eulenspiegel by Strauss. Mr. Iturbi was warmly applauded at the close.

ITALO-AMERICAN PHILHARMONIC ORCHESTRA

Marion Dougherty, Philadelphia pianist, was soloist with the Italo-American Philharmonic Orchestra, at its concert on March 8 in the ballroom of the Stephen Girard Hotel. Miss Dougherty was heard in the Rachmaninoff concerto (No. 1) for piano and orchestra. The concerto is technically brilliant in the first and last movements, with the more lyrical *andante* as the middle movement. Miss Dougherty revealed an ample technical equipment to cope with all the difficulties of the composition, and also showed a marked improvement in depth and beauty of tone since her last appearance. There was also a notable gain in poise and quietness of manner which added much to the performance. Miss Dougherty gave an excellent interpretation, and was enthusiastically received, being recalled numerous times at the close of the concerto.

The orchestra was under the excellent direction of Guglielmo Sabatini, who has made it a rule to perform at least one work unfamiliar to Philadelphia audiences at each concert. In accordance with this plan, two works were played for the first time in Philadelphia at this concert. Haydn's overture to L'Isola Disabitat, and Sonata Pastorale by Tartini-Resphighi. In the latter work, Oscar Langman, concertmaster of the orchestra did fine solo playing, as the work is scored for solo violin and stringed orchestra. The following number was Saint-Saën's Tarantelle for flute, clarinet and orchestra. This was a pleasing composition, in which the solo parts were finely played by Wm. L. Di Giorgio and J. Gigliotti, of the orchestra.

Mr. Sabatini gave to the Sibelius Swan of Tuonela an impressive interpretation, and the closing L'Arlesienne Suite (No. 2) by Bizet was also finely done, arousing such enthusiasm that the final Farandole was repeated.

WINSLOW CHENEY IN ORGAN RECITAL

Winslow Cheney, concert organist of New York, came to Philadelphia to give a recital at St. Clement's Church, on March 11, as guest of the American Organ Player's Club.

Mr. Cheney's recital was one which more than fulfilled all of the advance statements received about him. His playing was highly artistic. Such difficult works as Piece Heroique by César Franck, the fantasy and fugue in G minor and the mighty toccata and fugue in D minor, both by Bach, were given remarkably fine performances, with the themes brought out with great clarity, and gratifying absence of the clouding, which so often mars the heavier passages. The quieter numbers as Dupre's Vepres du Commun Verset III, the beautiful allegro sonata by Bach and the Bach Chorale Jesu, Thou My Joy, also Carl McKinley's Cantilena, were exquisitely done. The program closed with Mulet's Carillon Sortie, finely played. It is to be hoped that more Philadelphians will be given the opportunity to hear this excellent organist at future recitals. M. M. C.

Helen Jepson to Be Soloist for Associated Glee Clubs

Helen Jepson, soprano of the Metropolitan Opera, is to be featured in the concert of the Associated Glee Clubs of America in Madison Square Garden, New York, on April 1. Conductors of the concert comprise four of the leaders of the participating clubs: Charles A. Baker, L. Powell Evans, Elmer A. Tidmarsh and Julius Zingg. Dr. George H. Gartlan, director of music of the Board of Education in New York, is also to conduct one number. The Joliet High School Band, voted in a national competition the best junior band in the country, will play during the intermissions. The proceeds of the concert go principally toward the promotion of the junior glee club movement throughout the country.

Hart House Quartet Has Active Year

(Photo by Charles Aylett.)

THE HART HOUSE STRING QUARTET

The Hart House String Quartet of Canada, which is to appear in a Town Hall, New York, recital on March 23, has played over seventy concerts this season, having toured across the continent in both Canada and the United States. Forty-five of these engagements had already been scheduled for the group last summer when the management learned in August that Geza de Kresz, their former leader, had decided to accept a post with the Royal Academy in Budapest. Only two months were available in which to find a new leader before the first concert of 1935-36. The quartet obtained the agreement of James Levey, formerly first violinist of the London String Quartet, to join them, replacing Mr. Kresz. Rehearsals were begun early in October, and the tour was negotiated. Leaving their headquarters in Toronto on November 4, the quartet proceeded to the Atlantic Coast of Nova Scotia and Cape Breton, giving concerts en route in the Provinces of Quebec, New Brunswick, Nova Scotia and Prince Edward Island.

On their return from their annual "Maritime tour," the first concert of their yearly subscription series of five concerts in Toronto took place. During December engagements were fulfilled in points adjacent to Toronto, and on January 5 the quartet left for an eight weeks' tour to the Pacific Coast in Canada, from whence they proceeded southward to California, giving concerts on their return East in Arizona, Texas and Pennsylvania.

After this extensive tour, the quartet was enabled to have two days' rest in Toronto, their home city, and then proceeded to keep engagements in Eastern Ontario and New York State, which occupy them until their New York recital on Monday.

The works which the quartet has presented this season have been as follows: Mozart, D minor and B flat quartets; Haydn, the "Emperor" quartet; Beethoven, op. 18, No. 6, op. 59, No. 2, op. 127 and op. 131; Brahms, A minor; Schubert, Death and the Maiden; Schumann, A major; Debussy and Delius quartets; Moods by H. Waldo Warner; and Threnody, a quartet by J. B. McEwen.

The forthcoming Town Hall recital program includes the Mozart quartet in D minor (No. 13); Mr. Warner's Moods, and the Beethoven quartet in E minor (op. 59, No. 2). This will be Mr. Levey's first appearance in New York since he resigned from the London String Quartet.

Schnabel and Jooss Ballet Visit Columbus, O.

COLUMBUS, O.—Artur Schnabel's all-Beethoven recital, given at Memorial Hall March 10, was a towering event in the annals of local musical history. Not only did the musical fraternity get all that it expected and more, for it was the great Beethoven specialist's first appearance in our city, but the general public which had doubts about the prospect of listening to a whole evening of sonatas succumbed completely and left Memorial Hall with a new understanding and a greater love for the master of Bonn. Four sonatas did not turn out to be too much of a good thing when played by such a master as the scholarly Schnabel. This was the penultimate presentation in the Women's Music Club series for this season.

Prior to this, the club had recently brought the Jooss Ballet to town to satisfy a growing demand for more modernity and drama in the field of the dance. The rather warm controversy engendered by the differences between this successful performance and that of the Monte Carlo Ballet which came later under the Civic Concert Series management may be regarded as the beginning of bigger and better things. Many of us want to see and hear Stravinsky's Petrouschka, for example, or Ravel's Daphnis et Chloe. We still have to depend on railroad trips to get such opportunities.

H. G. D.

Cincinnati Orchestra to Give Mastersingers in English

The fourth and final opera of the Cincinnati Symphony Orchestra's 1935-36 series is being presented by Eugene Goossens and the orchestra in Cincinnati on March 20 and 21. The performances are of Wagner's The Mastersingers, the first complete production in America of this opera in an English translation. The cast includes Frederick Jagel, Arthur Fear, Inez Gorman, Hubert Kockritz, Eugene Loewenthal, Franz Trefzger and Frances Benner.

Montreal Players Applauded

Chartier and Pelletier Conduct—Ivan Phillipowsky Is Soloist—Keith Falkner, Kreutzberg and Ruth Page Appear

MONTREAL, CAN.—The Montreal Symphonic Orchestra gave an interesting program at the Plateau Auditorium on February 7, under the baton of Eugene Chartier, with Gilbert Martin as soloist. A symphony by Serge Taneiev, the Russian composer, a suite of pieces by Philippe Gaubert of Paris, as well as lesser known items by Rimsky-Korsakoff and Schumann, a charming Pavane by Emile Tanguay, local musician, and Schubert's Rosamund Overture, were the works scheduled for the evening. The approval of the audience was registered in terms of hearty enthusiasm for the soloist, Eugène Chartier and his musicians.

PELLETIER CONDUCTS

Wilfrid Pelletier was again conductor for the Montreal Symphonic Orchestra at the Plateau Auditorium on February 28, in a prodigious program which included works by Bach, Rachmaninoff, Cesar Franck, Arthur Letondal, Claude Debussy and Rimsky-Korsakoff. The guest artist directed with his usual mastery and appreciation of the varied styles of composition selected. By the authority which he exercises over the musicians under his control, he succeeded in building up overwhelming executions. An item of particular interest was Cesar Franck's Symphonic Variations with Paul Doyon as soloist. The blind pianist executed the piano part admirably and was never heard to better effect. He and Mr. Pelletier were wildly applauded by the customary large audience.

KEITH FALKNER IN RECITAL

A song recital by Keith Falkner ended the series of Wednesday Nine O'Clocks at the Ritz Carlton on March 14. The English baritone, making his first appearance in Montreal, gave a magnificent exhibition of vocal technic in a colorful program. A large assembly of music lovers applauded the singer who was well supported at the piano by Edna Hawkin.

KREUTZBERG AND PAGE

A dance program of variety was presented at His Majesty's Theatre on February 24, by Harald Kreutzberg and Ruth Page. The dancers are not only individual artists of delightful accomplishments, but they cover the entire field of choreographic achievement. Their art aroused frenetic applause from a large and appreciative public.

The Ladies' Morning Musical Club presented Jeannette Caillé at the Ritz Carlton Hall on February 27. The pianist who has lately returned to Montreal after a long stay in England, has gained in experience and sureness. Her program was composed of Bach's sixth French Suite, in E Major, a group of preludes and an etude by Chopin. Beethoven's Pathetique Sonata, the principal number offered was played with great style.

PHILLIPOWSKY PLAYS WITH ORCHESTRA

The Montreal Orchestra brought its sixth season to a close on March 8, at His Majesty's Theatre. A much larger audience than usual was treated to a fine performance of Rachmaninoff's second concerto for piano with Ivan Phillipowsky as soloist. The pianist was given a well deserved ovation and responded with a waltz by Chopin. Douglas Clarke directed works by Beethoven, Brahms and as a novelty, his own Piece for Orchestra. J. H. G.

Maison to Sing at Colon Opera

René Maison, Belgian tenor of the Metropolitan Opera, will go to South America for appearances at the Teatro Colon in Buenos Aires during July and August, his third consecutive season there. He is to appear in Lohengrin, Parsifal, and The Flying Dutchman.

Wieniawski Association Offers Composition Prize

The Wieniawski Association offers a cash prize of one hundred dollars for a composition for violin and piano in a competition open to American composers. Particulars may be obtained from Adam Kuryllo, 1425 Broadway, New York City.

Golschmann Finds Fascination in Life of the Orchestral Conductor

Leader of St. Louis Symphonic Forces Tells of Manifold Interests in His Schedule Including Concerts in Home City and on Tour—A Champion of Modern Music

ST. LOUIS, MO.—Among the great majority of the public unfamiliar with the manifold duties devolving upon a symphonic conductor, the generally prevailing impression is that he is a child of fortune, ordained by providence to be spared all the worldly trials and business cares of the ordinary mortal, to pursue a more or less aesthetic and romantic existence, enveloped in a halo of peace and tranquility. He is a sort of modern Pan whose sole mission in life is to wield the magic wand once or twice a week to delight with heaven-sent strains, and reap rapturous acclaim as well as handsome remuneration for a seemingly joyous and easy task.

In dispelling this erroneous idea, let us cite an instance in the daily routine of Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra with whom a representative of Musical Courier recently spent an interesting hour.

VLADIMIR GOLSCHMANN

AN ACTIVE SCHEDULE

On his desk were accumulated stacks of correspondence waiting to be answered, delayed by reason of his absence on tour,—upwards of 50 amateur scores that must be read through and carefully analyzed, his appointment book filled every hour of the day and far into the night with orchestral and choral rehearsals, auditions of every kind, programs still to be compiled, committee meetings to attend, and duties of every conceivable nature sufficient to throw the average staid business man into a state of frenzy.

"I have had scarcely one evening for my friends this whole season," said Mr. Golschmann, "You see what I have before me here,—so you may understand the reason. This morning we had our regular rehearsal, afterward a business meeting, and I have just now returned from a school where I promised some time ago to listen to a chorus, and now, as soon as I can have a hurried dinner, I must go to our chorus rehearsal for the Verdi Requiem."

"Please understand, I express myself with satisfaction, not with boastfulness," he smilingly continued, "I am particularly happy over the fact that in spite of the depression years, our audiences for the regular subscription concerts have steadily increased and our children's concerts are played to huge gatherings. When I came here in 1931, our concerts were given in the Odeon with a seating capacity of 1900 that was seldom overtaxed, and now in the new Municipal Opera House with 3600 seats, capacity audiences are the rule rather than the exception."

CONCERNING CONTEMPORARY MUSIC

Questioned as to contemporary music and its acceptance by today's audiences, Golschmann replied, "Our programs are sophisticated and usually contain at least one modern work, either a world or an American premiere. Now it is impossible to say that all modern music is good, for we all realize that such is not the case. But it is nevertheless, the duty of every symphonic conductor to acquaint his public with what is going on in the new music world, and give the young composers a hearing. Modern works now stand or fall on their own merits and due to the present high standard of music appreciation, audiences are able to separate the wheat from the chaff, giving worthy scores unstinted and genuine approval while dismissing the weak and unimportant ones with but scant reaction.

"Our concerts on tour also present some interesting problems. You know we are giving twenty-eight concerts this season in thirteen states. In New Orleans for instance, we were surprised when for our first visit to this city they insisted on a program containing the second symphony of Sibelius, the Prokofieff Classical Symphony and Ravel's Daphnis and Chloe. How is that for strides in modern music? Then in Des Moines, Iowa, we had prepared a program that we though rather classical. Whe we arrived we found numerous requests for Debussy's Afternoon of a Faun. During the evening I explained to the audience that this was hardly an encore piece, but we would be glad to play it. Needless to say, the reaction was tremendous. And in this same town, the morning paper on the day of the concert devoted several columns to reprinting the analytical notes for our entire program. And furthermore, we have yet to play in a town where we have not had to give from three to four encores and these are always standard classical works, never anything cheap."

Asked what he thought of the radio in connection with the development of good music, Golshmann remarked, "I think the broadcasting of symphonic music has developed a new public for the orchestras because through its medium, many people who would never have thought of going to a symphony concert have realized that good music is easy to assimilate and is thoroughly enjoyable. This is further evidenced by the increased sale of talking-machine records of serious music which is conclusive evidence that the taste for the finer music has developed immensely in this country. It must be said that America not only hears the best artists, but also has the best orchestras, and of what is done here for real music, America may justly be proud. Certainly much more can be done, but to my knowledge no country has developed so much in so short a time."

SCHOOLS PRODUCING GRATIFYING TALENT

And speaking of the music schools, Golschmann said, "American music schools are producing outstanding talent. We now have in all the important American orchestras an overwhelming percentage of American musicians, and as far as St. Louis is concerned, the orchestra is composed for the most part of American born players. In no European country do the school children have the musical advantages that obtain here. The five concerts which we give each season in the various local high school auditoriums to the student bodies, is something unheard of in Europe. And incidentally, though playing for the younger generation, they invariably ask for the most serious music in our repertoire."

In addition to the regular St. Louis season and the orchestra tours which covered states from Michigan to Texas making a total of seventy-five concerts, Mr. Golschmann officiated in December and January, as guest conductor with the Philadelphia, Detroit and Rochester orchestras. In Chicago the St. Louis orchestra appeared for the first time in more than twenty years, and Mr. Golschmann made his debut as a conductor in that city. A return engagement was immediately booked for next season.

O. C.

Josten Ballet Premiered at Juilliard School

(*Continued from page* 5)

is deliberately archaic in suggestion, with an objective quality partly achieved by the use of old forms. The instrumentation is skillful, economical and often of remarkable suggestive force. Harmonically, it makes use of modern devices, sometimes to the extent of imparting a poignant quality to the writing, but there are elements of pronounced lyricism, especially in the delightful Pastorale, the vision scene, and the finale. Eastern color is suggested by the happy employment of quasi-Oriental themes. The music for the seduction scene contains only a modicum of sensuous quality, its music exploiting the woodwinds and percussion with a certain brutal directness. The imaginative power and the simple technical means of the scene in which Joseph invokes the heavens and deciphers Pharaoh's dream are among the high points of Mr. Josten's score. There is considerable writing in antique forms, including fugue-like sections, and at least one (in the final episode) which suggests the influence of jazz as Joseph dances in reunion with his brothers.

Special credit should go to Albert Stoessel for his powerful and stylistically apt reading of a difficult score. The orchestra of student musicians played under his baton with a surety and tonal fullness that merited the highest praise. Mr. Stoessel enjoyed numerous ovations during the evening, and appeared with Mr. Josten before the curtain.

CREDITABLE PRODUCTION

The production admirably seized upon the legendary quality of the work, which was conveyed to the auditors by means of an ingenious use of somewhat formal movement patterns. Arthur Mahoney's choreography was a mature one, of surprising completeness, force and vividness. In every case he had designed movements which synchronized with the composer's rhythmic plan, and moreover conveyed the emotional hues of the music. The solo and group dances were blended with the general conception of the stage director, Alfredo Valenti, and the scenic designers, under Frederick Kiesler's direction, in such a way that the production constituted a fusion of arts.

Mr. Mahoney's dancing was a triumphant example of natural beauty of physique, excellent basic technic placed in the service of emotional expression, and strong intelligence. Fe Alf, a guest artist, who portrayed Potiphar's wife, gave the requisite brutal directness and feline quality to her solo role, and enjoyed a joint curtain call with Mr. Mahoney. The student artists who participated included Roger Pryor Dodge, as Jacob and Pharaoh; Harding Blum and Sidney Stark, as Benjamin in childhood and youth, respectively; Marian Lawrence, as a skilled Oriental dancer in a highly difficult series of angular postures. The narrative was read by David Otto. There was a large dance ensemble.

The settings and costumes, credited to Nathalie Swan, were imaginative examples. The color scheme was gray and white, with a few properties, such as a pyramid, a couch, and a fence with stylized flowers. The sun was represented by a suspended wheel of white, with spokes radiating from it. A blue cyclorama was lighted in such a way as to suggest the torrid atmosphere of the East, while between scenes it was dimmed to a vaporous blue twilight. The costumes, while of simple materials, were imaginative, the use of purple for the evil brethren being especially suggestive. The lighting was by Logan Chappell.

"SPANISH HOUR" DELIGHTS IN ENGLISH

The English production of Ravel's little masterpiece of saucy wit and irony, in Robert A. Simon's version, was one of the Juilliard's best enterprises. It was a wholly professional undertaking. The keynote was set at once by the amusing parodistic exaggerations of the clock-shop, boasting a frieze of animated clocks, which underwent strange evolutions when they chimed. The production was spirited throughout, the English diction of most of the cast being admirably clear. (It was to be said for Mr. Simon's direct and pithy translation that it was in the main easy to sing and made its points most cleverly, by means of an amusing rhyme scheme.)

The chief roles were sung, as usual in Juilliard productions, by one of two alternate casts. Those heard on the first night included Ruby Mercer as an assured and brilliant Concepcion, who captured the progressively outraged mood of the amorous clock-maker's wife excellently and sang with fullness of tone; and George Britton, a genial Ramiro, who gave a naive and human quality to the burly muleteer, unusual distinctness to his enunciation, and a voice of good quality to the music. A capital impersonation was that of Allen Stewart as the poet-admirer, Gonzalvo, whose lyrical flights, airy posturing and buffo mishaps were encompassed with convulsing effect. Glenn Darwin was the dignified and portly Don Inigo, and Richard Browning, the ineffectual watchmaker, Torquemada.

Much of the brilliant effect of this sparkling and suavely orchestrated work was owing to the excellent stage direction of Alfredo Valenti. The second factor was, of course, that of complete intelligibility of the witty text.

But the highest potency was found in the music itself, which as played with much fullness of tone and brilliance of orchestral texture under Mr. Stoessel's forceful direction, sparkled with a thousand instrumental devices, making wry commentary on the events of the action.

It is not too much to say that the full significance of the work was revealed to American listeners in this English production as it had not been in the French one which the Metropolitan gave about a decade ago. The production deserves to be seen by a wider public than that which the four Juilliard performances will offer. It is, in fact, an admirable candidate for inclusion in the popular season of the Metropolitan next spring.

The delightful settings for L'Heure Espagnole were designed by Bruno Funaro and Pasquale Carbonara, the sumptuous costumes by Graham Erskine, and the lighting was directed by Harmon Goldstone.

A distinguished capacity audience greeted the bill with much warm appreciation. Numerous curtain calls were lavished on Mr. Josten, Mr. Stoessel, and the other chief collaborators in the productions.

Hollywood Ballet Visits South

The Hollywood Ballet appeared on March 3 at Amarillo, Tex., on its tour from the Pacific Coast to New York, where the group appears at the Metropolitan Opera House, March 23 and 24, in a benefit under the auspices of Mrs. E. Roland Harriman and the Boys' Club of New York. On the trip east they are making appearances at Houston, Atlanta, Richmond and other cities. After the New York engagements, the company returns to California.

Lenten Oratorios at Brick Presbyterian Church

Under the direction of Dr. Clarence Dickinson a series of oratorios are being sung on consecutive Sundays at the Brick Presbyterian Church, New York. Soloists are Corleen Wells, Viola Silva, Harold Haugh and Frederic Baer. The schedule holds: March 1, Manzoni Requiem (Verdi); March 8, St. Paul (Mendelssohn); March 15, St. Matthew Passion (Bach) and Pharisee and Publican (Schuetz); March 22, The Atonement (Coleridge-Taylor); March 29, St. Matthew Passion (Bach). Elgar's Light of Life was sung on February 16.

Pro Arte Quartet Here For Tour

The Pro Arte Quartet arrived and opened their season (their first under the management of Annie Friedberg), in Baltimore on March 6. They remain here until May, going as far as the Pacific Coast and playing in Washington, D. C., New York, Boston, Buffalo, New Brunswick, San Francisco, Los Angeles, Pasadena and Santa Barbara. They are to appear with the New York Philharmonic Orchestra on April 8-9.

Toscanini to Lead Premiere of Whithorne's Second Symphony

Emerson Whithorne's second symphony is scheduled for its world premiere with the New York Philharmonic Orchestra under Toscanini during the first week in April. This is the only American work Toscanini is conducting this season. Mr. Whithorne is at present engaged in writing a new work, a short symphonic poem.

Rodzinski to Conduct at Salzburg

Dr. Artur Rodzinski, conductor of the Cleveland Orchestra, has been invited to be a guest conductor at the Salzburg Festival this summer. His first appearance is set for August 16, with the Vienna Philharmonic Orchestra. Other guest conductors for the festival are Arturo Toscanini, Bruno Walter and Felix Weingartner.

EDITH MASON

LEADING SOPRANO OF METROPOLITAN OPERA

"One of the Greatest—If Not the Greatest Singer"
"She Is Doing the Best Work of Her Career"
"Has Acquired Perfection" *"Stopped the Show"*

NEW YORK

"Miss Mason's Butterfly at the Metropolitan Opera was appealing and dramatically convincing. The various emotions of the character, which runs a wide gamut, *were vividly and effectively represented* in this individual representation, and were reflected in the soprano's singing."—(*New York Herald-Tribune, Feb.* 22, 1936)

"Miss Mason's performance revealed in all its aspects *the experienced vocalist.* She sang her music with conviction and with consistent accuracy."
—(*New York Sun, Feb.* 22, 1936)

"A charming impersonation of the tragic Cio-Cio-San. *She sang with beauty of style, of tone and diction.* Her delivery of 'Un bel di' vedremo' was achieved with emotional richness; her voice *revealed fine tone colorings.*"
—(*New York Times, Feb.* 22, 1936)

"*A welcome addition* to New York's operatic family. The lovely Puccini music found her in her best singing element."
—(*New York Evening Journal, Feb.* 22, 1936)

BOSTON

"Miss Mason, a singer *always welcome here,* was happy in her performance of Elsa's Dream from 'Lohengrin,' as well as in this music of Elizabeth."
—(*Boston Globe, Feb.* 17, 1936)

"A Boston public has not heard Mme. Mason in some time, and last night she seemed to have gained in musical stature. Her work throughout the evening well *deserved the plaudits bestowed upon her.*"
—(*Christian Science Monitor, Feb.* 17, 1936)

CHICAGO

"A more youthful appearing Gretchen than at the time of her initial appearance. Her song was of that *same perfection* of vocal splendor and purity to which she has accustomed us in the years that she has graced our lyric stage."
—(*Chicago American, November* 4, 1935)

"Edith Mason sang Marguerite *magnificently,* with more feeling and more appropriateness of inflection that I have hitherto heard of her."
—(*Chicago Daily News, November* 4, 1935)

"Miss Mason repeated what has become a standardized portrayal of Lady Harriet. As an actress, *she is doing the best work of her career* this season."
—(*Chicago American, November* 7, 1935)

"It is pleasant to report that public tumult *stopped the show* after her solo."
—(*Chicago Tribune, November* 7, 1935)

"Not only the most celebrated member of the company; she is perhaps the only singer on the roster who *has acquired perfection.*"—(*Herald-Examiner, Dec.* 23.)

"Here is one of the GREAT VOICES of the present era."
—(*Chicago Tribune, December,* 1934)

"Purity of tone, impeccable taste, the authority that derives from *artistic preeminence long sustained,* sounded in every phrase."
—(*Chicago Herald-Examiner, Dec.* 1, 1935)

"Edith Mason, the perfect singer of opera, is equally perfect in concert; she gave a performance that placed her with the greatest artists the world has known during the past two decades. *Miss Mason can hold her own, even against a Melba.* She is our ideal of the ideal concert artist."
—(*Musical Leader, Chicago, April* 27, 1935)

MINNEAPOLIS

"Edith Mason sang Violetta, her *lovely voice being used with fine skill,* and adapted with unusual resourcefulness to the varying moods of the story. Her personal beauty was a distinct aide to a characterization, which was contrived with sustaining intelligence and charm."—(*Minneapolis Daily Star, March,* 1935)

"*There is no more perfect vocalist on the operatic stage today* and she combines her ability in this particular with equal facility in making a character realistic and plausible."—(*Minneapolis Tribune, March,* 1935)

"Edith Mason is a GREAT ARTIST and a great favorite."
—(*Minneapolis Journal, March,* 1935)

"Edith Mason singing even better than when she appeared here last, carried the opera through *on the wings of her genius.*"—(*Minneapolis Tribune, March,* 1935)

Photo by Renato Toppo, N. Y.

EUROPE

"Edith Mason, *incomparable singer,* whose appearances in Paris are a revelation."
—(*Le Figaro, Paris*)

"Assuredly *one of the greatest—if not the greatest singer*—we were given to hear in our days."—(*Le Gaulois, Paris*)

"Voice is of a rare purity and the *singing art a perfection.*"
—(*New York Herald, Paris Edition*)

"A *remarkable singer* and lyrique tragedienne."—(*L'Europe Nouvelle, Paris*)

"Debut was sensational because of the glamour and the charm of an exceptionally pure voice and an impeccable vocal science. She is not only *a great singer but also an incomparable artist.*"—(*Comoedia, Paris*)

"Triumphed by *her supreme art* and the beauty of a refined and expressive voice."—(*Il Giornale d'Italia, Rome*)

"The famous *Veni, Vidi, Vici* may be mentioned for her who *came, sang and won.* Edith Mason is *blessed with all the gifts which belong only to a very few privileged artists in a generation.* The lyricism, the purity of her voice is perhaps without peer. She is an aristocrat of the lyric stage: a rare acquisition for our foremost theatre."—(*Il Corriere di Milano, Milano*)

"MISS MASON CAN HOLD HER OWN, EVEN AGAINST A MELBA"

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NEW YORK CONCERTS

MARCH 9

Benjamin De Loache Benjamin De Loache, baritone, a young American singer who won the Atwater Kent Prize in 1927 and is a graduate of Curtis Institute of Music, made his New York debut on Monday afternoon at Town Hall under the auspices of the Walter W. Naumburg Musical Foundation. The large audience assembled showed unbounded approval of his program and the artistry of his delivery. An excellently chosen list of numbers included two Handel excerpts, Revenge, Timotheus Cries from Alexander's Feast and Dank sei Dir, Herr from the Cantata for Stringed Instruments; German song literature was represented by items of Schubert and Wolf; finally came songs by deFalla, Samuel Barber, and Negro spirituals.

Perhaps the chief factor in Mr. De Loache's emphatic success with his hearers was the sensitivity and discrimination of his interpretations. He is a young singer, and from vocalists who come under this heading allowances are generally made for lack of expressive depth. Mr. De Loache, however, gave appropriate and beautiful emotional coloring to all the diverse musical elements of his program, displaying an insight, taste and finesse that many singers of long experience never develop. Mr. De Loache's voice is pleasing in quality, substantial and firm, and eloquent in every note of the best training. His stage presence bespeaks poise and simplicity. All these, of course, are the attributes of a seasoned performer, and, although this was his first New York recital, Mr. De Loache can lay some claim to the adjective. He has toured in concert and has appeared twenty times with the Philadelphia Orchestra. The wisdom of such preparation for a recital career was apparent. Edwin McArthur, his Town Hall accompanist, supplied piano supplements of polish and skill.

The Beethoven Association Another fine concert was presented at Town Hall on Monday night by the Beethoven Association, their fifth for this season. The participants were Elisabeth Rethberg, soprano (appearing by courtesy of the Metropolitan Opera Association), Josef Lhevinne, pianist, and Felix Salmond, cellist. Walter Golde was the accompanist. The pianist and cellist opened and closed the program with the Brahms sonata in E minor (op. 38), and that of Franck in A; Mme. Rethberg occupied the periods immediately before and after intermission, singing three Schubert songs — Ganymede, Letzte Hoffnung and Rastlose Liebe—and the Brahms lieder, Feldeinsamkeit, Am Sontag Morgen, Während des Regens and Willst du dass ich geh. With tones of lyric beauty, Mme. Rethberg delighted the audience by her lovely and feeling projection of her numbers. Although a relatively unfamiliar figure in New York concert, Mme. Rethberg is one of the most able interpreters of this medium, and it is gratifying to know that next season she plans to make more frequent appearances on the concert platform. Mr. Golde played adroit and musicianly accompaniments.

Mr. Salmond and Mr. Lhevinne, providing a memorable juncture of tonal gifts, held their hearers spellbound during the two sonatas. Each has so sure and highly developed an instinct for meticulous observance of thematic relation that the experience of listening to their performance is a memorable one. Such lofty qualities of expression are rarely encountered.

Marian Anderson Her remarkable voice of power, range, quality, and expressional variety were evidenced again at Marian Anderson's evening recital in Carnegie Hall—her last appearance in New York before returning to Europe for a long tour.

Miss Anderson delighted her hearers with a comprehensive program, beautifully sung and authentically interpreted, including classically pure delivery of airs by Handel and Scarlatti; brilliant vocalism in a Donizetti example (O Mio Fernando, from La Favorita) and soulful, finely understanding utterance, in songs by Schubert, Sibelius, Sodero, etc. Spirituals closed the recital.

Ovations enlivened the intermissions and brought out Miss Anderson for numerous bows and encores. Kosti Vehanen was the piano accompanist.

MARCH 10

Kolisch Quartet The third subscription concert of the season by the Kolisch Quartet, in Town Hall, brought an unusual program, of high interest to specialists in the chamber music field. The concert opened unconventionally with Beethoven's B flat quartet (op. 130) to which was added the rare Grand Fugue (op. 133) originally designed as the closing movement of the work. Messrs. Kolisch, Lehner, Khuner and Benar Heifetz executed a monumental feat in performing this late quartet and the highly taxing and problematical fugue (which in many ways presages developments of the modern school) entirely without score. The Kolisch group, whose long suit is subtle rhythmical response and plasticity of ensemble, gave haunting grace to the fourth movement based on a popular German dance, and their evocation of the *cavatina* was marked by restrained and noble feeling. The fugue, though not especially grateful to perform, has a towering structure and provides a fitting climax for the work.

The program also included Bela Bartok's quartet (No. 5), commissioned for the Washington Chamber Music Festival held in the autumn of 1935 and played by this organization at its American debut. It is a sincere and highly original opus, including a *scherzo* in Bulgarian folk manner, and a wealth of novel rhythmic and scoring devices, the performance of which from memory was another amazing achievement by the left-handed leader of the group and his associates. The final work was Mozart's delightful quartet in D minor (K. 421). The players won warm applause and repeated recalls from an audience including eminent personalities in the musical world.

New York Women's Symphony Orchestra Another in the season's series of concerts by the New York Women's Symphony Orchestra (Antonia Brico, conductor) was given in Carnegie Hall on Tuesday evening before an audience of impressive size. Elfrieda Bos Mestechkin, violinist, was the soloist in the Tschaikowsky concerto in D, and the numbers occupying only the orchestra were the overture to Smetana's Bartered Bride, Moussorgsky's A Night on Bald Mountain, and the Tschaikowsky Romeo and Juliet overture. It is disappointing to note that this orchestra, which is in its second season of public performance, has made little progress toward acquiring the precision and polish of a full-fledged, professional symphony orchestra. There is an uncertainty in execution, a raggedness of attack that wears on the listener. Miss Mestechkin, a fiery player, gave an interesting reading to the Tschaikowsky passages, and bowed to tumultuous applause.

MARCH 11

Manhattan Quartet and Harold Bauer Harold Bauer assisting the Manhattan String Quartet at its concert in Town Hall, gave added interest and artistic fullness to a memorable evening of elevated music-making.

The program consisted of Debussy's quartet, Haydn's in E flat, and Franck's F minor quintet for piano and strings.

Returned recently from their highly successful European tour, the Manhattan group proved its eminent qualities anew on this occasion, and gave keen delight to hearers of fastidious musical knowledge and taste.

Playing from memory, the Manhattanites attain a unity of attack, phrasing, and rhythm constituting an ensemble difficult to surpass. Tone of roundness and charm, musical feeling, and temperamental impetus are other elements emphasized in the remarkable performances of these gifted young men. They made exquisite matter of Debussy's poetical opus, and did Haydn in a fashion altogether fresh, graceful, and transparent.

Harold Bauer, too rarely on the concert platform nowadays, furnished his authoritative musicianship, clarified technic, and graces of tone with the result that a completely winning and uplifting performance of Franck came to light, and aroused long lasting enthusiasm.

Philharmonic Orchestra Certainly there was variety in the Philharmonic Orchestra programs (Carnegie Hall) of Thursday and Friday, with Handel's overture to his oratorio Susanna; Andante-Allegro (from second quartet), by Leopold Anton Kozeluch (1752-1818); Schumann's C major symphony; Boccehrini's B flat cello concerto; Franck's Les Aeolides; and Tschaikowsky's overture-fantasy, Romeo and Juliet.

In the Boccherini pages, the fine solo art of cellist Alfred Wallenstein registered anew with lofty musical style, flawless execution, and exceedingly beautiful quality and shading of tone.

Alfred Pochon's modern versions of the Handel and Kozeluch compositions were employed by Toscanini, who read both amiable examples with devotion and customary lively fancy.

He was unqualifiedly superb in his interpretation of the Schumann masterpiece, done in warmly romantic fashion, with flexible molding of the melodic line and finical accentuation and rhythmic clarity.

Delicacy in the lovely Franck measures and imaginative temperament in Tschaikowsky, ended the concert compellingly. Toscanini, the great orchestra, and Wallenstein, won a plentiful harvest of resounding admiration.

MARCH 12

Boston Symphony Orchestra Beethoven held two-thirds of the evening program of the Boston Symphony Orchestra at Carnegie Hall, with his Egmont Overture and piano concerto in G major. The rest of the bill was devoted to the fourth symphony by Tschaikowsky.

Myra Hess was the piano soloist and gave one of her characteristic contributions, beautifully proportioned, musically sincere and refined in feeling, with artistic blending of technic and tone. She functioned in lovely accord with Serge Koussevitzky and the orchestra, so that the true symphonic intent of Beethoven's concerto came to ideal realization.

The conductor gave broad and eloquent interpretation to the Egmont music, and put kindling glow and rhythmic verve into the pages of Tschaikowsky. There was a furore of applause after the colorful and climactic playing of the last movement, and Koussevitzky and his men shared communally in acknowledgment of the ovation.

MARCH 13

Conrad Thibault Long a favorite baritone on the air, Conrad Thibault came to Town Hall on this evening for his debut as a recital artist on the concert stage. An uncommonly large audience was on hand, including many radio performers and executives.

Thibault showed at once that he is basically serious in his musical tastes (despite the lighter material he is compelled to broadcast) by opening his program with Rameau's Invocation and Hymn to the Sun (from Les Indes Galantes) and following with Brahms' Vier Ernste Gesänge, songs by Chausson, Duparc, and Debussy, and a closing group of excellent numbers in English, by Head, Bridge, German, Farrar, Carpenter and Jacques Wolf (De Glory Road).

Mellow lower and middle registers produced flexibly, highly agreeable timbre, and variety of coloring, were the intrinsic vocal achievements of Thibault. He displayed some effort and loss of quality in the highest tones, but not to the detriment of the general excellent effect.

French and German diction were managed smoothly by the recitalist, and also the styles associated with the compositions of those nationalities. He did his Brahms with impressive sincerity, dignity and feeling. The Duparc and Debussy examples revealed their typical characteristics, set forth lyrically, and registering also through intelligent nuances in text.

His hearers evidenced continuous pleasure, and insisted upon recalls and encores. Theodore Saidenberg accompanied.

The Bye Ensemble An interesting concert, on unfamiliar lines, was that of the Bye Ensemble of Portland, Me., given at Steinway Hall. The group, made up of father, mother and three talented young people, gave a program cast in informal lines, including ancient, classic and modern music. Bach's arioso, played on the cello by Eleanore Bye, was strongly

(*Continued on page* 31)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

HELEN JEPSON

ROSE BAMPTON

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Need for Chicago to Restore Musical Sovereignty Urged

Survey of Conditions Made—Segovia Applauded—Oratorio by Pietro Yon Has Local Premiere—Czerwonky in Annual Recital—Symphony Orchestra and Women's Ensemble Appear

CHICAGO.—We whose profession it is to criticize do not object to being reprimanded by our readers, one of whom informed us recently that though our weekly budget in past years was interesting, airy and spicy, our letter of late has become comparatively dull. Another patron of the Musical Courier informs us that atmospheric conditions, the size and enthusiasm of an audience should be eliminated from our reviews. "I can see why such mentions are made in a daily paper, but to dwell upon these in the Musical Courier cannot interest any one either in Los Angeles or Connecticut in the least, nor those from anywhere else who are interested in reading your Chicago letter. The Musical Courier is widely read, and in stressing conditions foreign to musical subjects, you distract the reader from the real purport of your review. Too casual mention of the playing of an artist is apt to create an unfavorable impression in some quarters and you, who should know better, are the principal offender."

At least those two musicians had the courage of their convictions. They came out into the light, while others have written us anonymously, abusing us for complimenting the work of their colleagues.

SURVEY OF MUSICAL CONDITIONS

Since this letter should be airy and "peppy," may we ask, rather facetiously, what Chicago musicians and enterprises have been doing in the past five years for the betterment of music in this community? Our survey of musical conditions here has made us feel that Chicago has retrogressed greatly as a musical center and that today fewer students and musical attractions come here than in 1909. Some of our friends may say that there has been a business depression. To this we answer that the same condition has existed in the East and on the West Coast. Our colleagues in New York and in California tell us that music is flourishing throughout their territories, but we of Chicago find little improvement here.

From 1909 to 1929, Chicago occupied a unique position as a musical center, due by no means to prosperity but to other causes. We had a resident opera company which vied with the Metropolitan, La Scala of Milan, the Paris Opera, the Berlin Staats Oper, La Monnaie of Brussels, Covent Garden of London and Colon of Buenos Aires and which brought to Chicago thousands of visitors annually. There were master classes, of which Carl D. Kinsey was the pioneer, and which added renown to this city and brought teachers of world-wide reputation followed by cohorts of professional students. Each summer the Windy City became a mecca in this hemisphere.

THE CITY OPERA COMPANY

Today Chicago has an opera company, but is it our own civic enterprise? It is not. It is an opera company made up of members from the Metropolitan and other operatic organizations. From 1910 to 1929 the Chicago Opera Company meant what the title implies—an organization local in complexion, international in renown and whose personnel was, if recruited abroad and in America, residential. The singers came here for twelve weeks; they spent their money in Chicago; they were proud to advertise themselves as members of th Chicago Grand Opera Company or Civic Opera Company. Now a luminary from the Metropolitan breezes into our Union Station in the morning and forty-eight hours later walks on Fifth Avenue in New York, jingling in his pocket money much of which should have found its way back to Chicago's merchants. A well managed and prosperous operatic organization is valuable to any community. It adds luster such as no other enterprise does and is a boon to business. The stores, transportation companies, garages, florists, dressmakers, newspapers, hairdressers, manicurists, chiropodists and even bootblacks benefit, not to speak of music schools, private teachers, concert and orchestra managers.

If Chicago wishes to regain its position as one of the great musical centers, bring real talent here. Engage as many Americans as are worthy of a place in a major company, secure singers who have made names for themselves in other lands but who have not as yet stepped on foreign soil, and you will revive the waning interest of the general public. Eminent teachers who have deserted Chicago would return here under such conditions. And music students who have gone eastward or westward would emigrate once more to the shores of Lake Michigan which afforded so many diversions in the good old days.

ANDRES SEGOVIA AT CIVIC THEATRE

The Spanish guitarist, Andres Segovia, delighted a large gathering in the Civic Theatre on March 8, in a program embracing compositions by Bach and Mozart as well as the moderns. He proved himself anew the master interpreter and musician we have learned to admire.

WOMAN'S SYMPHONY ORCHESTRA

The penultimate concert of the season by the Woman's Symphony Orchestra introduced Evelyn Levin Davis, its concert-master, as violin soloist. Miss Davis elected to play Lalo's Symphonie Espagnole, a vehicle well suited to her temperament and interpretative gifts. Conductor Sundstrom had prepared a program featuring the Liszt Hungarian Rhapsody (No. 2) which received an exhilarating performance and one of the best given by this orchestra in its ten years of serviceable existence.

PIETRO YON'S TRIUMPH OF ST. PATRICK

As far back as last October, Dr. John J. Killeen informed us that The Triumph of St. Patrick by Pietro Yon would have its Chicago premiere in Orchestra Hall some time in March, marking the public debut of the Cardinal's Cathedral Choristers, directed by Rev. Edwin V. Hoover. This promise came to a realization on March 9, when Orchestra Hall was practically sold out with oratorio devotees. To the readers of the Musical Courier The Triumph of St. Patrick is not a novelty, for it was reviewed extensively two years ago at the time of its world premiere in New York City. The vociferous applause bestowed on Father Hoover, his choristers and the soloists was in a measure intended for the composer, who, having journeyed from New York, was called upon the stage for solo bows at the conclusion of the work.

The Cardinal's Cathedral Choristers' downtown debut was in every respect highly successful. These 200 young boys studying for the priesthood at Quigley Seminary displayed a sense of humor in the Chorus of the Swallows and in the Song of the Goldfinch, the two outstanding chorales in the oratorio. The choristers had the assistance of a forty-five piece orchestra, a narrator and operatic soloists, of whom only two are here singled out for excellence of performance. These were Sydney Rayner, who magnificently assumed the title role, and Eleanor LaMance, who voiced the music allotted to the Angel.

RICHARD CZERWONKY'S ANNUAL RECITAL

Omega Chapter of Sigma Alpha Iota has done much for the cause of good music in these surroundings, promoting recitals and concerts by distinguished artists and helping musicians in many other commendable ways. Under its sponsorship Richard Czerwonky gave his annual Chicago recital in Kimball Hall on March 11, presenting the Vieuxtemps D minor concerto and Bach Chaconne; Two Fragments, Mirage and A Carnival of, Life, from his own pen; Radie Britain's Prison Song; and compositions by Tschaikowsky, Scharwenka and Smetana. The Bach Chaconne for violin alone has often been exploited by resident and visiting violinists and the highest praise that can be set down at this time for Czerwonky is that to our recollection no better performance has come to our hearing in the last decade. Czerwonky's voluminous tone and impeccable technic have often been commented upon in these columns and these we stress again. In his many years of residence Czerwonky has shown the full gamut of his art not only with his violin, but on the podium and as a composer of no small merit. In the latter capacity his contributions, especially to violin literature, have been significant. Radie Britain has written another musical gem in her Prison Song, which Czerwonky first introduced here a few months ago and which impressed even more favorably on second hearing.

NOTED SOLOISTS WITH ORCHESTRA

Efrem Zimbalist, soloist at last week's regular concerts, appeared again in that capacity on March 10 playing the Sibelius concerto. He also conducted his new American Rhapsody for a second time on this occasion. The purely symphonic numbers consisted of the Mozart D major symphony, Mueller's two symphonic sketches, Enigma and Awakening, and the Strauss Till Eulenspiegel's Merry Pranks. Zimbalist made the lengthy Sibelius concerto sound more interesting by his brilliant interpretation, especially the second movement where the notes of tenderness and pathos were exquisitely expressed through the violinist's tone.

At the regular Thursday-Friday concerts of March 12 and 13, the Trio Italiano—Alfredo Casella, pianist; Alberto Poltronieri, violinist, and Arturo Bonucci, cellist—made known for the first time to a Chicago audience Casella's concerto, which had its American premiere in Boston. The novelty does not afford great opportunity to the soloists who form an integral part of the orchestra, yet in the beautiful fugue given to the piano, violin and cello the three distinguished visitors found opportunity to display their individual efficiency. As to the concerto itself, having been previously reviewed at length by our colleague in the Hub, little need be added here except that Casella revealed himself to be a master contrapuntalist. Casella took the baton for the performance of his Rhapsody Italia, which closed the concert in a big ovation for the conductor.

Frederick Stock made the first half of the concert a tribute to Italy with the programming of Sinigaglia's overture Le Baruffe Chiozzotte, Mendelssohn's Italian symphony and Respighi's Fountains of Rome.

TARNOWSKY STUDENTS IN GERMAN PROGRAM

The second recital in the historical series dedicated to composers of every nationality which Sergei Tarnowsky's students are presenting exploited music by German composers. Ethel Kane, with Mae Yampolski and Rose Goldberg at the second piano, gave a fine account of the Bach Italian Concerto. Natalie Rudeis, who may be classified as a semi-professional even if only sixteen years of age, gave a lucid interpretation of the Beethoven Pastorale sonata after playing with much authority two Bach chorales as arranged by Busoni, and later in the program the Liszt F minor etude. To Samuel Sorin fell the task of playing three of the Bach-Busoni chorales and the Schumann symphonic etudes and he, too, showed the result of excellent training in a more than perfunctory manner. Adabelle Gross, playing Beethoven's Three German Dances; Dorothy Pollen in the Wagner-Brassin Sigmund's love song from Die Walküre, and Mildred Froehlich, Richard Platt and Rose Goldberg in various Liszt numbers, were equally successful, displaying talent far above the average student. The first recital in the series was given in the Little Theatre of the DePaul University school of music, but due to requests for tickets for the second, a larger hall had to be taken and the large attendance gathered in Lyon & Healy Hall showed conclusively the business sagacity of one of the most popular teachers here—Sergei Tarnowsky.

LAKE VIEW MUSICAL SOCIETY PROGRAM

On March 9, the Crystal ballroom of the Blackstone Hotel held a goodly audience for the Lake View Musical Society's concert. Millicent Chapman Cooke arranged the program, which was given by Hazel Heitman, soprano; Estrid Buch, contralto; Lucille Ambrose and Grace Seiberling, pianists; Marietta Gihle, violinist, and Lillian Pringle, cellist.

KREUTZBERG TO TEACH AT CHICAGO MUSICAL COLLEGE

Harald Kreutzberg returns to the Chicago Musical College for a short and concentrated term of teaching from March 23 to 29. Immediately following his first solo dance recital in Chicago at Orchestra Hall, on March 23, he begins his classes. This is his second season of teaching at the college. Kreutzberg limits his work to preparatory, advanced modern and general technic classes.

PICK STUDENT WINS S.O.A.M. CONTEST

Young Israel Baker, violinist, has captured another coveted prize—the Society of American Musicians young artists contest, awarding a public recital under Bertha Ott. Young Baker is a student of Adolph Pick, of the Chicago Conservatory of Music faculty.

BELLE FORBES CUTTER'S PUPILS APPEAR

Belle Forbes Cutter, director of the radio department at the Chicago Musical College, has launched many radio artists. Some of her large class have fulfilled the following engagements: Clara LeFevre, on the German folk song hour of station WGES, also sings on WCFL; Nate Cherney sings with Lew Diamond's Orchestra at the Palmer House and has leading singing and speaking roles at the Jewish People's Institute; Eleanor Phelps appears in Back Stage Wife over Station WGN, and in Judy and Jane on World Broadcasting, as well as doing leading roles on Broadway in Criminal Code with Arthur Byron and in We, the People; Ann Birk Kuper has appeared in a series of plays from New York hits and on every third Friday at the Chicago Beach Hotel and every second Friday at the Edgewater Beach Hotel is heard in readings of Victoria Regina; Barbara Miller is with the Goodman Theatre players; and Ruth Doty is soloist with Verne Johnson's band in the grand ballroom of the Steuben Club.

HANNA BUTLER PUPILS FULFILLING ENGAGEMENTS

Many of Hanna Butler's pupils are fulfilling engagements in and around Chicago. Marjorie Livingston has completed a concert tour with the Dasch Orchestra and on March 1 she sang at Lincoln Turner Hall. Willa Dryden appeared with the Hansel and Gretel Opera Company in Muncie, Ind., and with the Musicians Club of Women in Chicago on March 16. Ruth Loftus sang for the Lake View Musical Society early in February and for the Drama Society in Winnetka, Ill. Marjorie Westcott appeared before the South Side Art Society on February 16, and the North End Club on February 28. Janet DeKnatel sang for the Western Springs Musical Club last month and on March 5 she appeared at Hull House. Beverly Kirk has been engaged for the season at the Edgewater Beach Hotel, singing on the radio program, Favorite Songs of Yesterday.

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"His Diction Was Impeccable"

NEW YORK RECITAL

February 18, 1936

"Major Greenlees lost no time in indicating *possession of a fine voice.* The tone was full and sustained, the *diction clear and phrasing artistic.* Exhibited well rounded top notes which proved to be one of the principal assets of his singing."—(New York Herald-Tribune, Feb. 19, 1936)

"Major Greenlees is a singer who has had a career in other fields. A high baritone of pleasing quality. He uses his natural endowment with *intelligence and with a command of vocal tradition.* A square-toed, hearty approach was manifest in the treatment of Handel's 'Where'er You Walk' and 'Dank sei Dir, Herr'." — (New York Times, Feb. 19, 1936)

"A voice rich, warm, and emitted with taste and style. *Refinement in his interpretations.*"—(New York American, Feb. 19, 1936)

"*Among his achievements* the singer put to his credit a smooth and able rendition of Handel's 'Dank sei Dir, Herr.' He made good use of the half voice in Strauss's 'Traum durch die Daemmerung'." — (New York Sun, Feb. 19, 1936)

"*A voice of unusual strength and freshness. A seasoned singer, well-disciplined in tone production, phrasing, diction and textual interpretations.* His voice had a pleasing quality, well-controlled focus, and a smooth texture. He gave remarkable lyric sweep to the long drawn Handelian cantilena, and *his diction was an unfailing source of pleasure.*" — (New York World-Telegram, Feb. 19, 1936)

"A most ingratiating manner, and warm musical feeling which expresses itself best in music of serene or contemplative mood. His singing of Strauss's 'Traum durch die Daemmerung' was done with *such exquisite charm that it brought special approval from the audience.*"—(New York Evening Journal, Feb. 19, 1936)

"*The recital was an unqualified artistic achievement. His vocal equipment is distinctive in quality and its employment superlative.* A convincing dramatic performance. Mr. Greenlees' fine singing and winning stage presence won the cordial applause of his hearers." — (Brooklyn Eagle, Feb. 19, 1936)

"Greenlees Wins City's Approval. A tall Scotsman with a military bearing and a softly-sweet bass-baritone voice. He has a most pleasing voice, one of the most melodious heard in Seattle, *clear and soft, yet strong and powerful,* and he sings with great earnestness."—(Seattle Daily Times, January 21, 1936)

"Loudon Greenlees captivates. Revealed a rich smooth voice of luscious quality, used with exquisite finesse. *His diction was impeccable.*"—(Musical West, February, 1936)

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BOSTON RECITAL

February 25, 1936

"He brought to it *sound virtues of singing.* He has excellent diction, a good tone and intelligent variation of that tone, and a feeling for the phrase. He never over-drives his voice or sacrifices the music or the words for meretricious effect."—(Boston Herald, Feb. 26, 1936)

"A distinctive programme of songs, sung in a distinguished manner. More important than the voice itself, however, is *the skill with which it is employed and the intelligence,* the fine preception that informs everything that Mr. Greenlees essays."—(Boston Post, Feb. 26, 1936)

"His recital was particularly enjoyable for the smoothness and poise which clothed everything he sang. Major Greenlees sang as he looked—in the best of taste. His voice, while capable of no little sonority, was less remarkable than the extreme care with which he produced his tones, enunciated texts and strove to bring complete finish of style. No matter how emotional a song—and in the case of the concluding English group, sentimental—Major Greenlees *added dignity of his own.*"—(Boston Globe, Feb. 26, 1936)

"The singer *aroused a feeling of immense satisfaction in his splendid vocal equipment.* He disclosed a *voice of remarkable power and richness.* Although much of his program called for vigorous expression, he sang with firm, full tones without the slightest suggestion of roughness. As an interpreter, Mr. Greenlees proved a forthright and intelligent singer. His performance, however, was of interest as much for its suggested possibilities as for its actual accomplishment. Mr. Greenlees made a particularly favorable impression in the songs in English. He sang the Scottish folk-song 'Turn Ye to Me' with affecting tenderness, and steadily brought a climax of increasing intensity. His manner was at all times flexible, sincere, direct and sensitive to nuance."—(Boston Evening Transcript, Feb. 26, 1936)

"Mr. Greenlees gave marked pleasure by the amplitude and agreeable resonance of his voice, as well as by the considerable skill with which he managed it in the course of an exacting program. Added to these virtues, a sense of movement and of continuity in phrasing was evident. There was *much applause, which the singer's vocal skill, his intelligence and his taste had amply earned.*"—(Christian Science Monitor, Feb. 26, 1936)

METROPOLITAN OPERA

RIGOLETTO, MARCH 9

With John Charles Thomas in the title role, the season's final performance of Rigoletto attracted a capacity house, enthusiastically applauding the baritone in his first Metropolitan performance as the jester. His magnificent voice was at its best, and his characterization overwhelmingly realistic.

Supporting Mr. Thomas, Bruno Castagna, dramatic contralto, who has recently been added to the opera's stellar list, gave an excellent performance both histrionically and vocally, as Maddalena. Josephine Antoine as Gilda gave the part the necessary naïveté, and was in fine voice, scoring in the Caro Nome. Frederick Jagel as the Duke completed the quartet of principals.

Thelma Votipka, with her usual dependability as to voice and mien, took the roles of the Countess and Giovanna. Others in the cast were Sparafucile, Virgilio Lazzari; Monterone, Alfredo Gandolfi; Marullo, Georges Cehanovsky; Borsa, Angelo Bada; Ceprano, Hubert Raidich; Page, Tomisani. Ettore Panizza conducted.

DIE MEISTERSINGER, MARCH 11

The Metropolitan Opera House was filled on Wednesday evening to hear the season's last performance of Die Meistersinger. A brilliant cast was assembled, including Elisabeth Rethberg, an attractive and lyric Eva; Rene Maison, personable and vocally adequate in the part of Walther; Ludwig Hofmann, repeating his masterly portrayal of Hans Sachs; Doris Doe, charming and tuneful as Magdalene; Eduard Habich, a peevish Beckmesser; and Chase Baromeo and Julius Huehn, impressive as Pogner and Kothner. Hans Clemens gave another deft and winning exposition of the part of David. Others in the cast were Marek Windheim, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis D'Angelo, Arnold Gabor, James Wolfe and Dudley Marwick. Karl Riedel was in the orchestra pit. Perhaps one reason why this opera is so beguiling a manifestation of Wagner's genius is because it is a "pattern" story, as the novelists say—every community has its crabbed conservative Beckmessers, its enterprising youthful Walthers. The downfall of Beckmesser is a singularly satisfying operatic moment and well worth waiting over three hours to see, even if the interim were not so deliciously provided for tonally, dramatically and scenically.

TANNHÄUSER, MARCH 12 (MATINEE)

The final performance of the first of two Wagnerian Cycles being given at the Metropolitan was heard by a large and enthusiastic audience on Thursday afternoon. Tannhäuser was presented with a cast that featured Lotte Lehmann in the role of Elisabeth; Lauritz Melchior in the title part; Karin Branzell as Venus; Ezio Pinza appearing as Landgraf Hermann; Friedrich Schorr (Wolfram), Hans Clemens (Walther), Arnold Gabor (Biterolf), Max Altglass (Heinrich), James Wolfe (Reimar) and Editha Fleischer (the Young Shepherd).

The whole production, under the astute and vivifying direction of Artur Bodanzky, was exceptionally fine. Much of the excellent dramatic qualities and vocal assurance of the performance was due to the magnetic charm of Lotte Lehmann. This superb actress and singer offered a delineation of Elisabeth that was one of the outstanding events of the current season. Mr. Melchior, constantly improving in histrionic powers, was at the top of his vocal form on this occasion. And Venus has never been as well sung and as finely acted for many seasons as the way in which Mme. Branzell interpreted the part. Mr. Pinza was particularly eloquent as the Landgraf and his enunciation of the German text was admirable and without any trace of an Italian accent. The other members of the cast, including the chorus, added lustre to one of the best hearings of Tannhäuser which the Metropolitan forces have offered. The audience, spontaneously excited, showered cheers and rapturous plaudits on the principals at the conclusion of each act and particularly awarded Mme. Lehmann a richly deserved ovation.

CAVALLERIA RUSTICANA, ERRANTE AND PAGLIACCI, MARCH 12

A capacity house heard the first performance of the season of Mascagni's Cavalleria Rusticana, coupled with its customary twin opera, Leoncavallo's Pagliacci, and, for an interlude, the initial presentation of the ballet, Errante, based on Liszt's arrangement of Schubert's Der Wanderer.

Bruna Castagna, as Santuzza, repeated the favorable impression she made in her two previous appearances on this stage the past week, particularly in her acting and emotional expression. Irra Petina made a capable Lola, and Frederick Jagel was heard as Turiddu. The Alfio of Alfredo Gandolfi and Dorothea Flexer's Lucia were well cast.

In Pagliacci, Hilda Burke replaced Lucrezia Bori as Nedda because of the latter's illness, and proved to be a worthy substitute. The other roles were assumed by the same artists as in previous performances. Miss Burke, Giovanni Martinelli as Canio, and Richard Bonelli as Tonio were superb and received ovations from the listeners. Giordano Paltrinieri was the Beppe, and George Cehanovsky, the Silvio. Gennaro Papi conduced both works.

The ballet Errante, new to the Metropolitan, and the creation of Paul Tchelichev and George Balanchine, seemed unrelated to the music of Schubert as interpreted in the dancing, but had a background against which the figures were strikingly silhouetted. The lighting effects were remarkable. Daphne Vane was the Errante in place of Muriel Stuart, who was ill. William Dollar and Charles Laskey were the other solo dancers. Pietro Cimara conducted.

FIDELIO, MARCH 13

A capacity audience, with the full quota of standees, was present at the second performance of the newly restored Fidelio on Friday night. The cast was the same as at the hearing of the previous week, except that Queena Mario was a new Marzelline, owing to the illness of Editha Fleischer. Beethoven's noble music provided uplifting beauty, if the staging of the work had its many static moments, and some of the singing might have been done with greater stylistic continence.

Kirstin Flagstad's Leonore was again the centre of interest of the huge assemblage, which seemed to find especial pleasure in the fact that she appeared in male clothes. The soprano voiced her great airs with her usual dependable musicianship and electrifying clarity of tone and gave considerable dramatic feeling to a role that is hard to make convincing. René Maison as Florestan, showed poignant expressiveness and vocal skill in his fine singing, though handicapped by a rather exaggerated makeup. Miss Mario's Marzelline was charmingly arch and vocally adept, being always in the dramatic picture. Hans Clemens as Jacquino did this pleasing light role with spirit. Both sang their Mozartian music with much suavity and musicianship. Emanuel List exhibited his usual rich quality of tone and sympathetic interpretation in the role of Rocco. Ludwig Hofmann as Pizarro boasted a terrifically sinister appearance and variable bass tones. Especial praise should be given to Julius Huehn, whose brief role as Don Fernando was sung with smoothness and tonal appeal. The roles of two prisoners were assumed by Max Altglass and Arnold Gabor. Artur Bodanzky conducted with much care and attention to detail. The chorus sang well, and the orchestra played acceptably. Mr. Bodanzky called the men to their feet to share in the applause after the Leonore Overture No. 3, preceding the last scene of the opera.

LA BOHEME, MARCH 14 (MATINEE)

Grace Moore made her second appearance of the season as Mimi in La Boheme on Saturday afternoon before a capacity audience, who received her with genuine pleasure. She was in good voice and sang with a warmth and clarity of tone that was appealing. Her aria of the first act was finely interpreted and brought forth an ovation. Miss Moore looked well and acted well.

The balance of the cast was familiar. Charles Kullmann sang Rodolfo's music with ardor and good tone and his Bohemian companions were: Georges Cehanovesky, Schaunard; Carlo Morelli, Marcello, and Ezio Pinza singing mighty well as Colline. Helen Gleason, the Musetta, was a dashing one. She sang with verve and vocal charm. Gennaro Papi conducted.

CARMEN, MARCH 14

Another and final repetition of Carmen was given on Saturday night before an overflowing audience. Rosa Ponselle was again in the title role, a glamorous and vocally gorgeous gypsy. Rene Maison, as Don Jose, sang and acted with fine effect. An innovation in the cast was Julius Huehn as the Toreador. The towering Mr. Huehn and Mr. Maison, equally impressive in stature, made a credible and highly dramatic stage picture as the operatic rivals. The music assigned to Escamillo was sung with spirit and tonal beauty by the Young American baritone, who won enthusiastic plaudits for his first appearance in the part. Tuneful and pictorially lovely was Susanne Fisher as Micaela. Excellent supplementary characters were Helen Olheim and Thelma Votipka and Messrs. D'Angelo, Cehanovesky, Bada and Windheim. Louis Hasselmans conducted, and the American Ballet supplied the dances.

Gena Branscombe and Daughter Honored

The English-Speaking Union of New York honored Gena Branscombe and her daughter, Gena Tenney, on March 15 at a musicale held in the club rooms. Dorothy Barker, soprano, sang two groups of songs by Miss Branscombe and one song by Miss Tenney, with the composers at the piano for their own music. Miss Branscombe prefaced the musical program by a short speech and an announcement of the names and something of the content of the numbers in which Miss Barker was to be heard. These included her Hail Ye Tyme of Holiedayes, a lullabye, By St. Lawrence Water, a serenade to a text by Robert Browning, Across the Blue Aegean Sea, and other Branscombe songs, with Heartsease as an encore. These expressive and lyrical examples of Miss Branscombe's gifts won warm applause. Between the two lists of her mother's songs, Miss Tenney took her place at the keyboard for her own April, for which she has written words and music. This is an arresting piece of tonal writing, eloquent of the promise and freshness implied in its name. It also is notable for individuality in treatment of both the vocal and piano parts. M. L. S.

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Indianapolis Greets Musical Visitors

Bartlett and Robertson, and Kolisch Quartet Among Recitalists—Resident Orchestra Led by Bakaleinikoff as Guest

INDIANAPOLIS, IND.—The musical attraction in this city on February 9 was Ethel Bartlett and Rae Robertson, duo-pianists. The program consisted of works by Bach, Schumann, Brahms, Bizet, Arensky and Lecuona, and in most cases were in the form of transcriptions. The appearance of two-piano teams of outstanding artists in this city is unaccountably rare. Both scored heavily with their listeners, revealing musicianship, a fine technic and a mature understanding of the music at hand. In the Schumann andante and variations the English pianists reached the top of their eloquence by capturing the emotional power and tonal surge of the score. An audience of good size was warmly appreciative of the program.

The Indianapolis Symphony Orchestra was presented in another interesting concert at the Murat on February 17 under the able direction of a guest leader, Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony Orchestra. Taken as a whole, the program consisted of light music in comparison to some of the programs of the past, but music enjoyed and the kind to make the concert a brilliant one. Mr. Bakaleinikoff, making his first appearance in this city, left no detail untouched in handling the local ensemble. His phrasing is poetical and in the pianissimos he preserves the deep full tone and resonance of the orchestral voice. Sincere and heartfelt honors were bestowed upon the conductor at the end.

The Kolisch String Quartet made their debut in this city on February 24. The program consisted of quartet in B flat (Haydn), quartet in F (Ravel) and quartet in C minor (Brahms). The Viennese ensemble demonstrated a unique degree of spirit and skill. The Brahms quartet was performed with beauty of tone and unusually keen realization of the composer's spirit and idiom.

H. C. G.

Marthe Bracquemond in Organ Recital

The Church of the Heavenly Rest, New York, held a good-sized audience March 10, when Marthe Bracquemond, French organist, a *protégée* of Dupré, played six representative works. Graduate of the Conservatoire de Paris under Widor, she has appeared in various European cities, and on her single program presented in New York, she demonstrated ability entitling her to rank among the highest. Introduced by Rev. Dr. Darlington, the rector, as a daughter and granddaughter of eminent French artists, the observer noted various original effects in Mme. Bracquemond's performance. Rapid and clear manual and pedal technic in the opening Bach, with delightfully registrated oboe solo; unusually deliberate tempo in the well-known Schumann Canon, bringing out the imitative character of the work; beautifully expressive playing of Liszt's Meditation; and a well-planned crescendo of effects in Franck's variations—these were highlights. The excerpts from Widor's fourth symphony again exhibited Mme. Bracquemond's highly refined, artistic style, clear technic and a final grandeur attained in Dupré's Noel Basque; here climaxes piled on one another. A contemplated tour of the United States next season will give further opportunity to hear the brilliant young organist.

F. W. R.

Bori to Make Opera Farewell in Gala Performance

The farewell performance of Lucrezia Bori at the Metropolitan Opera will be made in a gala performance on March 29. It is expected that the program will be composed of excerpts from a number of her favorite operas, with most of the singers in the company taking part. At the request of Miss Bori, the proceeds are to be turned over to the Metropolitan Opera Maintenance Fund.

Other post-season performances include two of Parsifal, to be given on April 8 and Good Friday afternoon, April 10. An extra hearing of Lohengrin is being planned for March 31.

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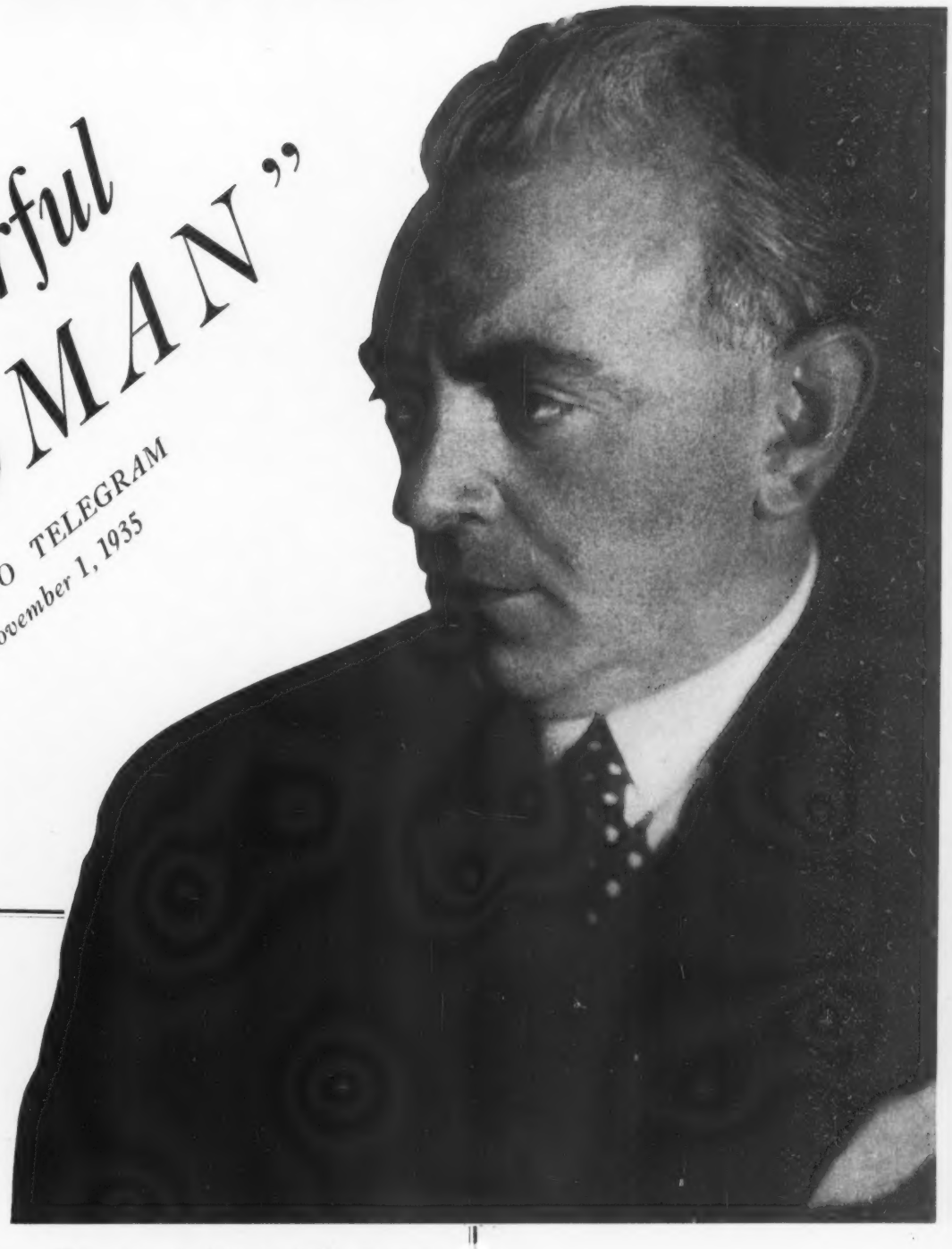
TORONTO TELEGRAM
November 1, 1935



"Something worth going far to hear."—*Cleveland Plain Dealer, November* 29, 1935.

"Friedman brought down the house."—*Baltimore Sun, November* 9, 1935.

"A marvelous music master—Friedman. The music shed living light on everything. The audience, in gratitude and delight, listened to the great pianist. It would have stood for his playing all night and been grateful."—*Toronto Mail and Empire, November* 1, 1935.

"A dazzling display—grace and charm and rich virility." — *Baltimore News, November* 9, 1935.

"Not since the last appearance here of Paderewski have we heard an artist who is such a complete master of the pianoforte. He had his audience enraptured."—*Tacoma Ledger, December* 18, 1935.

"A touch that set tones singing like silver bells through a bewilderment of shadow of harmonies. Then tremendous power and astonishment of leaping arpeggio, thundering chords and ringing octaves at breathless speed. Toronto music lovers were good to themselves when they crowded to hear him make the piano sing and talk and plead and cajole and thrill. What a master! When comes another such?" —*Toronto Evening Telegram, November* 1, 1935.

"One of the truly great personalities of the pianistic world. One was transported to another sphere."—*Cleveland Plain Dealer, November* 29, 1935.

"A pianistic giant. A rippling fascination of pure and perfect tone."—*Toronto Star, November* 1, 1935.

"An astounding performance. The audience sat breathless. He was gigantic in his depth of understanding and mastery.—*Portland News Telegram, December* 17, 1935.

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Conductor Appears with Solo Players of Ensemble in Bach Brandenburg Concerto—Second Student Program at University—Brailowsky, Kubelik and Zoellner Quartet Heard

LOS ANGELES.—A particularly enthusiastic audience gathered in the Auditorium, March 5, to hear the Philharmonic Orchestra conducted by Otto Klemperer, with Bronislaw Huberman as violin soloist. Conductor, orchestra and soloist were applauded with unreserved warmth. The interest of those who came to see a well advertised célebrity of course focused on Huberman, while the interest of the more musically minded centered in the performance of the Schumann Rhenish Symphony, which has not been heard here for some years.

The symphony was genial in character, and not long, despite its five movements. The broad and sweeping opening was declaimed in grandiloquent style, followed by a moderate *scherzo*, cheerful though not vivacious. The *andante* was a prolongation of the sentimental mood. A short movement of devotional aspect and of Gothic impressiveness and solemnity led to a spirited and robust finale.

Huberman's performance displayed virtuosity. Some of his tones were lovely, although his Beethoven was remarkably attenuated, and not entirely free from a certain amount of scraping. He was inclined to sentimentalize the Beethoven concerto, a feeling augmented by almost choreographic gestures. At least, he handled its delivery with the musicianship of many years' experience. Klemperer provided a perfectly balanced background.

KLEMPERER AS PIANIST

Klemperer appeared as pianist as well as conductor in the third Brandenburg Concerto of Bach. The co-executants were Sylvain Noack, Henry Svedrofsky and Leon Goldwasser, violins, Emile Ferir, Philip Kahgan and Alex Karnbach, violas, Ilya Bronson, Frits Gaillard and Nicolas Ochi-Albi, cellos, and Ernest Huber, bass. This exquisitely symmetrical example of glorified chamber music was given delightfully.

The overture to Smetana's opera, The Bartered Bride, opened the program. It received a serious interpretation exploiting its dramatic potentialities rather than the gay and carefree nature of the Czech peasantry.

STUDENT CONCERT

The orchestra played again on March 8, in Royce Hall in the University of California at Los Angeles, giving the second of its student concert series. The program was devoted to symphonies by the romantic composers, Brahms, Schumann and Mendelssohn.

The highlight of the evening was an admirable reading of the Brahms third symphony. Klemperer made much of its elegaic passages, splendidly welding the four movements into a unified whole.

The Schumann third symphony did not seem so well handled as it was at the Philharmonic Auditorium two days before. The Mendelssohn Italian Symphony opened the program. Klemperer's trick of bringing out his basses was not so adaptable to this work, lending it a rather ponderous gait. The mysterious tiptoe of the *andante*, however, was charmingly delivered, and the final *saltarello* held an engaging suavity.

KUBELIK APPEARS

The art of Jan Kubelik has become violinistic tradition, and to this a large audience paid enthusiastic tribute at the violinist's concert in the Auditorium, March 6. Vociferous applause recalled him time and again to the stage, and won from him no less than seven encores.

The veritable picture of a music master, Kueblik displayed a tone of genuine beauty and affectionate quality, delivering his interpretations with frank sincerity. His tall son, Rafael, gave him well balanced support at the piano, with full and round tone.

BRAILOWSKY ACCLAIMED

Alexander Brailowsky offered a piano recital in the Auditorium March 10. He displayed an admirable technical equipment, delivering his notes with digital accuracy. Chopin is reputedly Brailowsky's specialty, and this group was indubitably the best that he presented. He rode the familiar war horses with accustomed ease, contributing the fantasie impromptu, G minor ballade, A flat waltz, D flat nocturne, and A flat polonaise.

His program began with the Bach-Busoni D minor toccata and fugue. The delicate, tripping measures of a Scarlatti Pastorale and Capriccio followed, with its thrills, turns and mordents cleanly enunciated, and then the oft-thundered Appassionata Sonata of Beethoven. He was recalled for several encores.

ZOELLNER QUARTET PROGRAM

For many years the name of the Zoellner String Quartet has been synonomous with chamber music performances of the highest artistry. Since their establishment of a conservatory here, they have regrettably been heard less frequently in concert, so their chamber music evening at the California Women's Club on February 28, was unusually gratifying to their many admirers.

In the absence of Joseph Zoellner, Jr., Michael Malosek contributed a well played cello, blending skillfuly with the violins of Antoinette and Amandus, and the viola of Joseph Zoellner, Sr. The Haydn second quartet of C major opened the program in happy mood, followed by the cheerfully festive Chanteurs de Noel of Glazounoff, with its lovely solo cello passages. This second group included also the romantic Glorification of Liadoff, and Rimsky-Korsakoff's Choeur Danse Russe.

The program culminated in Dvorak's piano quintet (op. 81), with the capable assistance of Arthur Carr at the piano. The young pianist proved himself a fine chamber music exponent with a quality of tone that should make him interesting as well in solo work.

R. D. S.

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Rambling Around

John Smallman directs the Mozart Requiem, to be sung by the First Congregational Church choir of Los Angeles on March 22. The orchestral part of this performance will be played by the Federal Music Project's Orchestra. The soloists are Betty Boldrick, soprano; Kay Fessenden, contralto; Russell Horton, tenor; Frank Pursell, bass; Daisy Sinclair, pianist; Clarence Kellogg, organist.

* * *

The Hollywood Bowl Opera Festival under the direction of Maurice Frank opens June 23 with Verdi's Aida, which will be repeated the following night. Bizet's Carmen is presented on June 25 and 26. Gabrielle Simeoni will conduct all performances. Artists already engaged for these operas include Anna Leskaya for the title role in one performance of Aida and Eleanor Woodforde in the other; Edward Ransome is to sing Radames; Carmela Ponselle appears as Amneris. Other roles in Aida and most of the parts in Carmen are still to be filled. There is to be a chorus of 140 and a ballet of sixty in all performances. Additions will be made for the Triumphal Scene in Aida so that 1,000 people will be on the stage.

* * *

Pierre Monteux, conductor of the San Francisco Symphony Orchestra, finishes his season in San Francisco in April and then returns to Paris to direct the Orchestral Conducting School sponsored by the Paris Symphony Orchestra. At the same time, he conducts Gala Concerts in Paris with Grace Moore, Fritz Kreisler, Marta Eggerth, Lotte Lehmann and other artists. His daughter, Nanci Monteux, makes her debut as a dancer and singer at these concerts. Afterwards, Mr. Monteux directs at the Salzburg Festival.

* * *

Walter Leary, baritone and teacher, has fulfilled twenty important singing engagements since his arrival in Los Angeles last fall. He formerly was teaching and singing in New York City.

* * *

The Tudor Singers, a quartet coached by John Smallman, offered a concert on March 20 in the music room of the Biltmore Hotel. The first half of the program was given in English court costumes with the music of the same period, while in the second part H. Lane Wilson's Flora's Holiday was sung. The Tudor artists were Ruth Somerindyke, soprano; Frances Warren Haynes, contralto; Charles Fritz, tenor, and Eugene Pearson, bass; with Daisy Sinclair at the piano.

* * *

Harold Hurlbut is the vocal teacher of Edith Bigger, soprano, who appeared in a song recital March 8 at the Beverly Hills Hotel, Beverly Hills, Cal. Appearing on the same program was Virginia Smith, pianist, who played two groups of piano numbers. Miss Bigger's program consisted of numbers of Tschaikowsky, Bemberg, Wintter Watts and other composers.

* * *

Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra, is planning a trip to Budapest in May to conduct a number of performances with the Budapest Orchestra. He returns to Hollywood immediately afterwards to conduct at the Hollywood Bowl concerts this coming summer.

* * *

William Grant Still, the American composer, has chosen Los Angeles instead of Europe in which to compose a new ballet. He was granted a Guggenheim Fellowship recently.

* * *

Marina Schubert, lyric soprano and daughter of the Russian singer, Nina Koshetz, has been engaged to broadcast each Thursday over an NBC network by the sponsors of the Bing Crosby hour. She will sing one aria or song at each broadcast. This contract is for one year with an option or renewal for a second year. Miss Schubert sings in six languages.

* * *

Professor D. C. Dounis announces the

(*Continued on page 27*)

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Philadelphia Enquirer

IN CONCERT

As vocalist *per se*, as interpreter of songs of all kinds, classes and descriptions, Mr. Tibbett has now reached a degree of excellence to which even he had not before attained. How much further he can go may not be said, but, in all soberness, there seems scant room for progress. . . . Yesterday Mr. Tibbett's programme ranged widely. He may well say that nothing human is foreign to him.—*Boston Post, Nov. 4, 1935.*

Yesterday afternoon Mr. Tibbett held forth at the Lyric, and the oversized audience obstinately remained in its seats until the baritone increased his program by nine encores.—*Baltimore Evening Sun, Oct. 28, 1935.*

Lawrence Tibbett, most popular by far of America's baritones, gave a song recital last night at the Academy of Music where a capacity audience testified again and again by applause to the high esteem in which it holds him.—*Brooklyn Citizen, Nov. 26, 1935.*

Long ago we had occasion to remark that Lawrence Tibbett almost more than any other singer left one with a complete sense of beauty in song, and today we are privileged to add emphasis to this statement, after hearing him again last night.—*Richmond News-Leader, Nov. 30, 1935.*

Plain United States music, not jazzy, not arty, but modern American, had a packed audience in the Denver Auditorium half out of its seats last night applauding Lawrence Tibbett, leading Baritone of the Metropolitan Opera Company. —*Denver (Colo.) Rocky Mountain News, Oct. 19, 1935.*

We were made more than ever aware of the qualities which make him the great artist that he is.—*Detroit Times, Oct. 26, 1935.*

IN CONCERT

When Lawrence Tibbett comes to town to sing his annual recital at Constitutional Hall, Washington's music lovers fill the vast hall to capacity. They know Tibbett and know that he can be depended upon to present an unusually interesting program with artistic perfection. They know and love him for his generosity with encores and for his fondness of surprising his audiences in his own inimitable way.—*Washington Herald, Nov. 11, 1935.*

A superb breathing mechanism, exquisite diction, subtle phrasing, a perfect sostenuto, and an unfailing sense of drama, whether on the comic or the tragic side, sum up an equipment that can only leave the listener wondering and admiring.—*St. Paul Pioneer Press, Nov. 17, 1935.*

Lawrence Tibbett, that amazingly vigorous young baritone who sings with all his might, to the glory of song, gave a recital to a crowded house. It was a gala event and the hall resounded with music-songs grave and gay, sung as only this star of the opera, radio, films and concert stage, can sing.—*Syracuse Herald, Nov. 23, 1935.*

On the eve of the opening of his latest picture in this city, Lawrence Tibbett, America's most popular all-around baritone, made his seasonal bow at the Academy of Music last night. And so popular is this songster that every one of the 3,300 seats in this famous music hall was occupied, and another 300 anxious auditors were seated on the stage.—*Philadelphia News, Nov. 1, 1935.*

Lawrence Tibbett is blessed with what is beyond question one of the most gorgeously opulent baritone voices of recent years. His diction was crystalline in its clarity and his intonation was beyond reproach.—*Fort Wayne (Ind.) News-Sentinel, Dec. 12, 1935.*

MANAGEMENT *Evans and*

Division: Columbia Concerts Corpor

Stewart Wille at the Piano

4th—ANNUAL WINNER—AS MOST DISTINGU

TIBBETT

Cinema Star • Radio Favorite

SANG WITH HIS WONTED FLUENCY AND FULLNESS OF TONE
New York Herald Tribune

HIS PERFORMANCE MAGNIFICENT FROM EVERY STANDPOINT
New York World-Telegram

MUSIC LOVERS FILLED THE VAST HALL TO CAPACITY
Washington Herald

ONE OF THE TRULY GREAT ARTISTS PRODUCED BY AMERICA
St. Paul Pioneer Press

LA TOSCA

Mr. Tibbett was again the aristocratic but cruel Scarpia, investing this highly effective role with comprehension of its dramatic and vocal values to the point where his interpretation can now stand along with the other great baritones who have made this role an achievement of distinction, marking a new red letter day in operatic history.—*Henriette Weber, New York Evening Journal, Jan. 31, 1936.*

RIGOLETTO

Mr. Tibbett's interpretation has many things to commend it, above all the mettle, sonority and expressive capacities of his voice.—*Olin Downes, New York Times, Dec. 29, 1935.*

The baritone sang with his wonted fullness and fluency of tone. Mr. Tibbett's performance gave unusual pleasure to the ear with tonal mellowness and opulence that has not been paralleled in this role for some time.—*Francis D. Perkins, New York Herald Tribune, Dec. 29, 1935.*

He is such a favorite that, like the king, he can do no wrong. Mr. Tibbett, as was to be expected, did much fine singing and had thrown himself into the role of the unhappy and distracted buffoon with commendable energy and intelligence.—*New York Evening Journal, Dec. 30, 1935.*

It was the distinguished baritone's first appearance in the role, and he achieved an artistic success which will undoubtedly increase his already wide vogue. After the monologue following the exit of Sparafucile, "Para siamo," there was no doubt about the worth of the new version. Mr. Tibbett proved conclusively that he had penetrated to the core of the opera. —*W. J. Henderson, New York Sun, Dec. 30, 1935.*

TRAVIATA

When once Germont had sung his air, applause and salvos, the grandest burst of applause of the whole evening, which held up the show for an instant; justified by the thrice admirable treatment of the passage.—*Olin Downes, New York Times, Dec. 17, 1935.*

Mr. Tibbett lifted the whole performance to a new level. His "Pura siccome un angelo" was sung with emotional quality and technical finish quite delightful. Throughout the evening the elder Germont was a dramatic figure standing in the foreground.—*W. J. Henderson, New York Sun, Dec. 17, 1935.*

Mr. Tibbett simply brought down the house with his noble singing of the famous solo wherein Germont appeals to his son with memories of home.—*Henriette Weber, New York Evening Journal, Dec. 17, 1935.*

GIANNI SCHICCHI

Lawrence Tibbett, in his impersonation of the Florentine Gianni, proved again that he is a studious, intelligent and polished performer. And through it all, his voice soared out clearly and sonorously. Even in those falsettoed sequences of the will scene, the baritone's every syllable could be heard distinctly. In a word, Mr. Tibbett's performance was quite magnificent from every standpoint.—*R. C. B., New York World-Telegram, Jan. 28, 1936.*

Lawrence Tibbett in a comedian's role gave proof of his operatic versatility. The Gianni character, combination of shrewdness and malicious humor, was portrayed with unction and astonishingly grotesque effect. Tibbett achieved one of the notable acting successes of his career. His singing was as signally vital, his diction clear in every syllable.—*Leonard Liebling, New York American, Jan. 28, 1936.*

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Weekly Review of the World's Music

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New York March 21, 1936 No. 2891

March this year came in like a lion, with the Furtwängler rumpus in New York, the crises in the League of Nations, and the elevator strike. Let us hope things will be comparatively gentle at the end of it.

A Municipal Music High School

The recent opening of the High School of Art and Music, under the auspices of the municipality of New York, begins an interesting experiment in sponsorship of education in these fields by America's largest city. Details of the work to be done are not yet at hand, but several of the remarks made by Mayor LaGuardia at the opening exercises of the school point to the fact that its sponsorship committee has had to contend against misunderstanding on the part of the public.

Many persons, the Mayor said, were of the opinion that their efforts would be wasted because, it was alleged, "people do not care for good music." On the other hand, many did not see why there was a need for such an institution, even if the training of the general public in musical skill and appreciation was desirable.

The first charge is certainly wide of the mark, as the public has shown a notorious eagerness to attend the free concerts given under the auspices of the WPA and other organizations. Such series as the free band concerts in the parks during the summer are usually thronged, and the symphonic programs given in January and March at the Metropolitan Museum of Art on Saturday evenings under David Mannes invariably have capacity audiences.

The prominence given to all forms of melody on the radio has also served to keep it in the public's ear at moments of leisure. There are numerous testimonies to the fact that increasing numbers of people have been given their first inoculation with art music through being exposed to it without direct volition in this way. In many cases, familiarity has removed the aura of the mysterious, the unintelligible and the "highbrow" attaching to higher forms of music, which is inherited by children from parents who are not musically cultivated. Many who were previously unacquainted with these masterpieces have, for example, been captivated by the music of such composers as Haydn and Mozart for its sheer tunefulness.

It must be concluded that the first great obstacle to the majority of the general public listening to good music has been, in the past, its costliness. The other is the persistent lack of exercise of the ears, the too quick conclusion that any work which requires extended attention and does not contain the simplest and most easily recognizable tunes, is boring. If these obstacles can be removed for the young, a great service will be made to the musical education of the people.

The second objection, as to the advisability of the city engaging in such instruction, is doubtless made principally by tax-payers who assume too easily that this will a burden on them. But at a time such as this, when many excellent musicians need work, and when there is so great a lack of musical instruction for many ambitious and gifted young people whose families are not in a position to pay for teaching, there is an excellent opportunity to expend money in a good cause. The benefits in creating a young generation of higher musical taste than their parents is obvious, in the new audience that will be created for the best efforts of professional musicians in the future. The short-sighted point of view which might conceivably exist among some of the professional schools and teachers, that their livelihood would in some way be menaced by free instruction, is without much foundation. The clientele of the Municipal High School of Art and Music will be largely drawn from those who would not be able to afford lessons at regular fees.

A final obstacle presents itself in what is to be done to utilize the talents of the graduates of the school, in a period when the musical world already has so many unemployed members. That, one must admit, is a serious problem. But one way out might be found in concentrating the instruction in creating gifted and accomplished amateur musicians, whose lives will thus be enriched without seeking to use music as a direct means of support.

By all means, let the Municipal High School of Music and Art carry on, with the enthusiastic support of those who are most able to contribute to its work. The good results will be out of all proportion to the labor and the money expended.

Afterthoughts of Genius

It is a question whether musical masterpieces are more often conceived all of a piece, as Mozart and others are supposed to have done, having the whole firmly in mind before writing, or whether the majority of them simply "grew" by a trial and error method. Anyone who has observed the touching and retouching process by which some of Beethoven's works were perfected, as this is shown in his sketch books, will be extremely skeptical about the theory of "inspiration" as a flash from on high. The idea that Minerva sprang full-grown from the forehead of Jove does not apply to many of the compositions now considered to have a unique individuality and power. In fact, some of the most characteristic pages simply were not thought of when the opus was first conceived.

What would the Beethoven ninth symphony be without its choral finale? Certainly that is the feature which immediately comes to mind when we think of it today. Yet we know that the composer came to include it after considerable moiling with the sketches of the work. Then there is his string quartet, op. 130, which originally ended with the Grand Fugue, but the latter was removed and became a separate opus (133) when the performers complained that it was not playable.

Owen Wister, novelist, in a short article containing some brilliant musical reminiscences, published in the January issue of the Musical Quarterly (New York), tells about two rather less elevated musical works which were completed in haphazard fashion:

My studies proceeded in Paris under Ernest Guiraud, professor at the Conservatoire, composer of some graceful operas; a charming, friendly man. In his room in the rue Pigalle, where I came with my canons and fugues, was a bust of Offenbach; and I expressed astonishment at that. It was a gift, a testimonial of gratitude from Offenbach's widow. And Guiraud told me the story.

During the early rehearsals of Les Contes d'Hoffmann, at the Opéra Comique, Offenbach had grown too ill to leave his house. When it came to rehearsal with orchestra, very shortly some of the players began to laugh at the faulty instrumentation. Carvalho had the parts whipped from the desks, made some remark about "mistakes in careless copying," and rehearsals stopped. In despair Carvalho (Offenbach was dying or dead) and Madame Offenbach sought Guiraud. Carvalho was the manager at that time. Would Guiraud help them out? The opera was set for performance. Guiraud (a bye-word for good nature in his day) took the score and re-wrote it. When he reached the Venice act, it didn't exist! Not enough was there to make an act. One outstanding number was essential. He ransacked Offenbach's forgotten scores, and in one written for Vienna, Die Rheinnixen, he found the key-stone melody needed—the famous barcarolle; so the Venice act was patched up. In gratitude, the bust was offered him by the widow.

"Well, Offenbach was a genius," I said.

"Not a genius. *Avec ses dispositions*, he might have become one, had he been willing to work and master his Art."

Guiraud told me much about Bizet, his intimate friend. One day, with Carmen in rehearsal, Bizet had rushed to the rue Pigalle.

"What do you suppose? Galli-Marié demands an entrance song. She won't play if she hasn't one. What am I to do? I'm empty! Empty!" And Bizet sat at Guiraud's piano and beat the keys.

Some more ransacking was done; a popular Spanish folk-song was unearthed; and based upon that, we have the habanera, L'amour est enfant de Bohême. You'll recall that at Carmen's entrance, the chorus of men surrounds her, singing, "We throng in your path, when are you going to love us?" And she answers, "Perhaps never; perhaps tomorrow; but certainly not today." And then she sings the habanera; immediately after which, the men repeat in a higher key, "we throng in your path." Do you perceive how the interpolation was managed? Originally, the chorus sang their "when are you going to love us" only once, then Carmen spies Don José, and straightway comes the fatal theme against the violins' tremolo, and the throwing of the flower.

When Bizet came to die, he requested that, should grand opera houses demand his Carmen—which contained some spoken dialogue—his friend Guiraud should write the recitatives for the dialogue.

One may object that stage productions of this sort are in a special field. But some of the finest numbers in Bach's B minor mass, for example, have been transported bodily into this great score from others of his writings, sacred and secular. For the most part they derive from cantatas, including one which was sung in the public square in tribute to a ruler of the day. The case is even more pronounced with Handel, who borrowed themes and even whole movements from his earlier works and from other composers. This is not perhaps the best way to compose. But it was the fashion of the time.

In a certain sense, the old composers had a much healthier conception of music, that of a useful (in fact, indispensable) commodity for occasions. Their aim was usually to make a certain effect or to fill a need, with as great a command of expression and technic as possible. In periods when they were in the service of the state and of lesser social groups, their product had a closer bond with the life and aspirations of the people. The idea that music is a highly subjective thing, a revelation of unique sort to one particular person, in an idiom entirely his own and unintelligible to others, would have seemed ridiculous to Bach.

All this came in with the growth of Romanticism, which encouraged subjective expression, anarchy and disregard of the listeners' demands and satisfactions. The fact that modern music has so limited an audience is owing largely to the fact that it has been a studio development, a pursuit indulged only for the pleasure of the creator, and disregarding altogether the needs of the public. The ultimate absurdity is reached when composers regard their product as something unique, Art with a capital A, which derives its value from the fact that they, the Artists, penned it in just such a way and no other.

On the contrary, music takes its value from the degree of response it arouses from the best audiences over the greatest period of time. There is no other test.

Melodic Treasures at New York Library

Scores of five hundred early musical works are being assembled at the New York Public Library's central branch, under the direction of Carleton Sprague Smith, chief of the musical division. This collection, which will rank among the most valuable and interesting in the world, is being made at the expense of considerable care and labor.

It is related that the scores are first copied on transparent paper, a laborious task necessarily accomplished slowly and by hand. From these copies, the music is then reproduced by what is known as the black-line print process. Copies will be placed on sale for the general public, one of the best services which any music division could accomplish. In addition, public piano hearings of music which has been resurrected during that week are given each Friday evening in the basement of the Forty-second Street branch of the Public Library.

The list of rare works regained for modern performance includes a violin concerto by Jemnitz, a Pastorale Symphony by Knecht, Semmartini's harpsichord concerto in its original form, overtures by J. C. Bach, Pierre van Malders and Gaetano Pugnani, twelve symphonies by Abel, six by Dittersdorf, much early English music such as Holborne's Pavanes, and Thomas Morley's consorts for treble violin, flute, bass viol, citterne and pandora (1595).

Such research and reproduction of music which is of historical importance but otherwise unavailable today are of pronounced value. They extend and enrich the musical memory of mankind. And, not least in importance, they offer parallels by which new and fruitful points of view are obtained upon the musical movement of the present century and the immediate past.

VARIATIONS

By Leonard Liebling

From Kansas City comes a momentous piece of news, published by the Journal-Post of that city (March 7):

MUSIC CRITIC BARRED

PHILHARMONIC BANS VAIANI AT ITS REHEARSAL

Luigi Vaiani, music critic of the Journal-Post, was requested to leave the Thursday and Friday rehearsals of the Philharmonic orchestra because comments made by him on the orchestra's performances during the present season had upset Karl Krueger, the conductor. At Thursday's rehearsal, Brown Schoenheit, orchestra manager, told Mr. Vaiani that because of his criticisms of the orchestra and because he was "against Mr. Krueger" he was not welcome at rehearsal, and that the conductor had instructed that he leave, otherwise the rehearsal would not go on.

At Friday's rehearsal Miss Grace Kaufman advised Mr. Vaiani and W. Laurence Dickey, editor of the Journal-Post, who accompanied him, that Powell Groner, orchestra chairman, had instructed that either Mr. Vaiani be admitted to the rehearsal or that all other rehearsals for the remainder of the season be conducted behind closed doors with no visitors present. Mr. Krueger chose the latter.

Mr. Vaiani has been music critic of the Journal-Post for 14 years. His comments on musical activities have always been free from any instruction or suggestion on the part of the Journal-Post management, have always been signed by his name or initials, and represent his own opinions as a musician and music critic of long standing.

The episode assumes importance because to bar a critic from a rehearsal is only a step from refusing him admission to the concert. Both courses seem ill-advised, and unlikely to change the opinions of the critic. At any rate, wherever the method has been tried, it resulted in failure. Furthermore, it generally made the public uneasy, for the feeling arose that the adverse critic might have been ejected because he was telling the truth.

There may or may not be musical politics behind the happening in Kansas City and perhaps Mr. Krueger believes with some of our statesmen that the modern way to win a just cause is to take it into the open and ask the public to be the judge.

The better way, however, would have been to make Mr. Vaiani, the Kansas City critic, warmly welcome at the rehearsals, where he might have been won over by watching the preparatory study of conductor and orchestra, and seeing how much of a factor he becomes in the interpretation and the playing of the works under consideration.

Often a critic is accused of personal dislike or enmity, when he is only expressing his conscientious objections based on standards in which he believes implicitly and that he applies without fear or favor to all musical performers whether of low or high degree.

A critic errs occasionally, of course, and the best way for an aggrieved artist to prove him wrong, is to give performances so good that they compel tribute from the reviewer.

The Kansas City newspaper naturally backs up its critic. That is good journalistic tradition, and furthermore the Journal-Post has no reason to doubt his fairness if he claims sincerity in his writings about the K. C. orchestra and its leader.

Mr. Krueger, for his part, is privileged to insist upon conducting his rehearsals in private if he so desires. He should, however, make Mr. Vaiani more than welcome at the concerts, and let his comment take its course. An artist of merit who has the public with him, is in a position to tell critics where to go.

* * *

The New York Evening Journal suggests that more mass music (glee clubs, community singing and the like) would help the morality of youth in America. The Journal adds: "Much of our crime problem is due to 'maladjusted' youth, and any successful crime prevention program must offer boys and young men outlets for their energies. Sports are one such outlet—why not music as well? Despite wisecracks to the contrary, more singing should mean less shooting, and bigger and better glee clubs may do what bigger and better police clubs have failed to do."

Similarly, something should be done, too, about jazz bands which murder the classics, and tunes which are stolen from them by the so-called popular composers.

* * *

Columbia Concerts Corporation vouches for this story about a well-known cellist:

"Piatigorsky tells with amusement of a recent experience with the Canadian customs authorities. It appears there is a law which insists upon the deposit of forty per cent of an instrument's value while it is in the country. When asked what value he placed upon his cello Piatigorsky shrugged. 'It is like a part of me,' he said; 'would you ask me, for example, to place a value on my head?'

"The border authorities went into a huddle. Finally they emerged with the decision that cellos are a glut on the market and a good one could not be worth more than $100. Piatigorsky smiled, paid the required $40 deposit and went on to his recital. His instrument is of course a magnificent Montagnana of the year 1739 and is conservatively valued at $30,000."

* * *

Los Angeles, Cal., March 11, 1936.

Dear Variations:

The local WPA orchestra announced a performance of Howard Hanson's Romantic Symphony. On the night we presumed it was to be played, we went to the auditorium and were presented with the program of a band concert.

Gently I spoke to the man at the information desk. "When are they going to play Hanson's Romantic Symphony?"

He looked at me sternly. "Lady," he said, "there's no such organization playing here!"

Yours truly,
VERNA ARVEY.

PRO ARTE STRING QUARTET

March 23rd, 1936

Violiniste: Alphonse Onnou
Altiste: Germain Prevost
Violiniste: Laurent Halleux
Violoncelliste: Robert Maas

A. V. F. sends the accompanying (San Francisco advertisement) for the Wrong Caption collection of this department, the gentlemen in the picture being the members of the Roth Quartet.

* * *

Reading, Pa., March 15, 1936.

Dear Variations:

So much interest was shown by the audience of the Reading Choral Society concert of February 12 in the ring worn by N. Lindsay Norden, the organization's conductor, that I thought a brief history of the jewel might find space in the Musical Courier.

It is a ring, formerly belonging to Richard Wagner, which I lent to Mr. Norden for the occasion. As you know, the mad King Ludwig II of Bavaria was an intimate friend of Richard Wagner and helped him greatly with the production of his operas.

King Ludwig gave Richard Wagner and two other close friends each a ring. The three rings were identical. One of the other recipients was a famous actor, the identity of the third is unknown.

On the inside of Wagner's ring are the notes from Lohengrin taken from the scene where Lohengrin enters on a white horse and sings "I don't care who you are."

To illustrate the power this ring had over the German people under the old regime, who thought so much of both King Ludwig and Richard Wagner, the following story may prove of interest:

Arthur Hauth of Düsseldorf, a friend of my husband and myself, at one time considered buying the ring. He wore it on approval for several days. During this time—one Sunday afternoon—he escorted two ladies to a museum. Of course, the museum was not open. The custodian eyed Mr. Hauth with much disfavor and asked, "Can't you read that sign—'Closed on Sunday?'" "Certainly," replied Mr. Hauth, "but these ladies have come a great distance and would like very much to view the museum. They are unable to come at another time." At that moment the custodian happened to see the ring with the large L in its center. He inquired about it, and his eyes lighted eagerly as Mr. Hauth told its history. Mr. Hauth and his friends were thereafter shown every courtesy. The custodian couldn't seem to do enough for them.

A day or two later, Mr. Hauth boarded a crowded train. He was forced to stand. Suddenly a man seated nearby noticed the ring on Mr. Hauth's finger, and begged to learn its story, whereupon Mr. Hauth repeated what he had told the custodian of the museum. The man immediately relinquished his seat—in fact, insisted upon Mr. Hauth's taking it.

That little ring seemed to be a sort of charm. In the few days it was in Mr. Hauth's possession, he had several similar experiences.

Sincerely yours,
MRS. GUSTAV OBERLANDER.

To the great relief of many persons, Wilhelm Furtwängler has given up his engagement to visit New York next season as conductor of the Philharmonic Orchestra. It is the outcome suggested by the Musical Courier at the start of the fuss over his appointment to that post.

The lines for and against Furtwängler were sharply drawn in the metropolis, even outside of musical circles, and had his contract with the Philharmonic been allowed to stand, there would have been some brilliant fireworks of protest in and around Carnegie Hall at the opening concerts of the German conductor. I was told confidentially of one sensational coup that had been planned, and I am glad that it need not be carried out.

I. A. Hirschmann, who made the first public objection to Furtwängler's engagement, and was joined by a number of prominent persons, has now asked them not to cancel their subscriptions to the Philharmonic, but to unite in working for the general interests of the organization.

As for Furtwängler, his absence will be regrettable artistically, and he surely understands fully why it had to be. Also, he probably is convinced anew of the truth of the old adage about the pudding and its eating. How can one be a Nazi officially and deny the principles of that party privately?

There will be angry reverberations from Berlin, but New York may be expected to remain unshaken. The city is built on solid rock.

* * *

Our government officials are marvelous when they step into the musical field.

Before Alice Ehlers, the harpsichordist, sailed for Europe last week, she was asked by the Internal Revenue Department to visit its New York uptown headquarters and answer a question regarding her income tax statement.

"You have an item here," said the conscientious investigator, "listing $165 for instrument transportation. What kind of an instrument is that?"

"A harpsichord," said Madame Ehlers.

"What's a harpsichord?"

"Well, it's an ancient form of piano with quite a large case, two keyboards, and four legs. It requires careful boxing and handling."

"Well, it sure costs you a lot of money to cart it around. Seems to me you should have taken up the flute."

* * *

Some of us musical sharps are not much better when we venture into the matter of dates without looking them up in the reference volumes. A recent garbled paragraph in this column referring to several periods rich in great composers, brings down the attached on my befuddled pate:

Ames, Iowa, March 9, 1936.

Dear Variations:

Mozart, 1756-1791. Schubert, 1797-1828.

Sorry.

In the Bach, Handel, Scarlatti, Gluck series I think it would be well to specify *Domenico* Scarlatti. But then, you could as well include Alessandro Scarlatti in this group as Gluck. A. Scarlatti was born some thirty-six years before Bach, Handel and D. Scarlatti and overlapped them some forty years in their young days. Gluck was born some twenty nine years after Bach, Handel, and D. Scarlatti and was more contemporaneous with Haydn and Boccherini, W. F. Bach and K. P. E. Bach, than with the first group mentioned. He was also a contemporary of Mozart during most of that composer's life.

Seems to me that Brahms should not be included in a list as contemporaneous with Schumann, Chopin, Liszt and Wagner. He belongs in an altogether different classification. Put in Verdi, Mendelssohn, Heller and perhaps Berlioz. But with Brahms we should name Rubinstein, Tschaikowsky, Dvorak, Rimsky-Korsakoff, Moussorgsky, Sullivan, Paine, Goldmark and Gomez.

Just a suggestion.

Sincerely yours,
OSCAR HATCH HAWLEY.

* * *

From the New York Post of March 14: "Emperor Haile Selassie's private orchestra is made up of three violins, six clarinets, one mandolin, three trumpets, two saxophones, one euphonium and one tuba, all American-made instruments." No wonder that our country is so lukewarm about joining sanctions against Ethiopia.

Are you the donor of a delicate green and gold bracelet which Winifred Cecil received as a valentine gift? If so, speak up, for Winnie has thanked so many of her masculine friends she has embarrassed them excessively. Somebody should get credit for such a sweet thought, and perhaps *you* can win Winnie's winsome wrapture.

* * *

In my penguinations about town I have overheard several amusing conversations about the elevator strike in New York.

First:

Two sopranos met on Fifty-Seventh Street the other day. "Oh, my dear," greeted Prima Donna I, "I am having a dreadful time with this strike. I have had to walk up eight floors, twice a day for a week. I know it's good for my breath-control, but it's such a nuisance."

"It'll do your figure good, too, darling," answered Prima Donna II. "I've noticed you were getting a bit chubby."

Second:

A pianist encountered a violinist.

"Walking stairs in your apartment building, old man?"

"Not yet, thank God. They've got gangsters running the cars, however, so I've taken to wearing the bullet-proof waistcoat Hitler gave me."

"We've bought a pig and are keeping it in the bath-tub."

"A pig? What for?"

"Well, no garbage has been collected in the house for a week. Better a pig odor than that other set of smells."

Third:

Eddie MacArthur strode into 405 East 54th Street one afternoon last week and asked one of the toughs he saw hanging about the lobby what floor Winifred Christie lived on.

"Don't know," said the guy.

"Where will I find out?"

"Don't know."

"Is there an office here where I can ask?"

"Don't know."

"Well, what'll I do?"

"Walk. Same as the rest."

Fourth:

"We had a very amusing time last night," said one of the tonal rounders of the metropolis to a brother musical tank in the Plaza foyer.

"What happened?"

"Well, Jimmie invited us to dinner. I was a bit late arriving, as I had been imbibing with Toots. When I got to his abode I found the gang in high hats and ermine debating how to get up to Jimmie's penthouse. It seems some lad had got excited and wrecked the lift of the *maison*. The girls didn't want to walk up seventeen flights and Ted, Jack and Tommy couldn't have negotiated even two steps without falling down ten.

"I happened to remember that Beth's penthouse terrace on the next street looks right across Jimmie's, and there is only a narrow court between, so the gang decided to go to her place.

"Beth wasn't in, but her maid was. I rushed out on the terrace and yelled at Jimmie's place until he came out on his terrace. He was a bit sore we hadn t walked up to his apartment, but after I explained the condition of the boys' legs and those cigarette-smoked lungs of the girls he piped down. I suggested that he get Fuji, his Jap, to put the dinner in baskets and bring it over to Beth's, but he wouldn't do it.

"Finally we hit on the idea of throwing a clothes-line across to the terrace I was on. It's just a bit lower than his, so Fuji packed the food in baskets and buckets and slid it down to me on the rope. Jimmie and Fuji ran down their stairs and joined us. Consequently we had his dinner in Beth's apartment."

"Swell. But how did Jimmie and his man get home again? By the rope?"

"By the time the gang was ready to leave Beth's, she came home. She felt sorry for Jimmy having to climb all those stairs, so Fuji went to sleep out wherever Japs go on their nights off and Beth made up a bed on her sofa for Jimmie. They plan to keep house jointly until the strike is over."

* * *

The only thing I know about Spain is that they have castles there, so you can fully appreciate my embarrassment when after crashing the party Alberto and Henrietta Jonas gave in honor of Viva, the blonde daughter of L. L., I found myself in the midst of a crowd of people jabbering Spanish. From the sounds they emitted, I was sure a new revolution was about to be perpetrated. I imagine that Walter Fischer, Francis Perkins, the Arthur Abells, Rosalind Genet and William Kretschmer were as speechless as I was. But Viva herself, Leonora Cortez and the other Spanish celebrities chattered on unconcerned, and the rest of us drowned ourselves in Alberto's cocktails.

* * *

Peering about me at the first Fidelio performance I sighted Annie Friedberg, Louise Behrens, Mrs. Frederick Steinway, Alice Ehlers, the Samuel Chotzinoffs, the Robert Simons, Elizabeth Armstrong, W. J. and Mrs. Henderson, Pitts Sanborn, Olin Downes, Lawrence Gilman, Dorothee Manski, Henriette Weber, among the crowd of rapt listeners.

I SEE THAT

One of Richard Crooks' important concert appearances in the latter part of this season was in St. Petersburg, Fla., where he appeared at the Florida Music Festival on March 11 and 12. The Metropolitan tenor was scheduled to sing a recital on the first date and appear in Dubois' The Last Seven Words of Christ on the second.

* * *

Irma Goebel Labastille, on March 6, and Jane Goetz, on March 8, gave piano recitals under the Barth management at The Barbizon, New York, the first-named performing aboriginal and Creole melody transcriptions, and the latter a program beginning with Bach and ending with Debussy.

* * *

Mignon Spence, who studied with Baroness vonKlenner some years ago, subsequently touring with summer Chautauqua Opera companies, appeared as guest artist in La Traviata, in Bremen, Germany, on March 4.

* * *

Suzanne d'O. Jackowska arranged a program for the Friends of Poe Society, in the Hotel Dauphin Ballroom, New York, March 8.

* * *

Granville English's name appeared on a program recently performed in Mexico City, by Mabel Farrar, violinist, who played his Serenata Capriccioso.

The last Saturday luncheon of the Madrigal Society of New York took place March 7, at the Great Northern Hotel, when Marguerite Potter, president, introduced Mmes. Ethelbert Nevin, Kitty Cheatham and Franklin Dunham of NBC as speakers.

* * *

Keith Falkner, English baritone, has been engaged for two performances of the St. Matthew Passion with the Boston Symphony Orchestra on April 26 and 27. Mr. Falkner sang last year at the Boston festival.

* * *

George Ramsey, new president of the New York Patent Law Association, made music a feature at the annual dinner of the association at the Waldorf-Astoria Hotel, New York, on February 19. Mr. Ramsey presented Paulo Gruppe, cellist, with his accompanist, Samuel Quincy, on the after-dinner program.

* * *

Alfred Boyce presented a special musical program at the Church of the Holy Communion, New York, on February 23. Brahms' Ave Maria (sung in Latin), his Rhapsodie (in German), the motet, O Rend the Heavens and Williams' Toward the Unknown were sung. Grace LaMar was the contralto soloist.

* * *

Herman Weigert, assistant conductor of the Metropolitan Opera House, following the season in New York, goes to Covent Garden, London, and then returns here for the San Francisco season next fall.

* * *

Concert Management Bernard R. Laberge, Inc., announces the coming to America next season of the Pasquier Trio, from Paris. They will make a transcontinental tour here in January and February, 1937. The trio has been appearing in Europe the last few years.

* * *

Paul Althouse is to add another to his list of performances at the Ann Arbor Festival at the University of Michigan. Last season the tenor made an appearance as Dimitri in a concert performance of Moussorgsky's Boris Godounoff, a role which he created when the work was first presented at the Metropolitan Opera House. This year he will be the tenor soloist in Elgar's Caractacus on May 14.

* * *

Elgar's Caractacus and the Verdi Requiem will be given at this year's Ann Arbor May Festival. Among the artists who are to appear are Lily Pons, Harold Bauer, Jeannette Vreeland, Julius Huehn, Rose Bampton and Paul Althouse.

* * *

Grace Castagnetta, pianist, on February 23 gave the sixth in a series of faculty recitals at the Henry Street Settlement, New York. She was heard in works by Bach, Kuhnau, Brahms, Chopin and modern composers.

Miss Castagnetta gave the sixth of a series of recitals by faculty members of the Henry Street Music School, New York, her program covering works from Bach and Kuhnau to modern composers. She has completed a book containing Nursery Rhymes and pictures, in collaboration with Dr. Van Loon.

* * *

Edith Knox, young California pianist, will appear as soloist with the National Symphony Orchestra at Carnegie Hall, New York, on March 23.

* * *

Ethel Pyne, soprano, and Thora Hinshaw Seaton, pianist, gave a musicale for the Washington Club of New York on February 25.

* * *

Louise Jenkins sang a Chinese program in appropriate costume for the Chinese Consul General on February 21 at the Theater Assembly gathering at the Hotel Astor, New York.

* * *

Constance Beauer, of the Franz Liszt Academy, Wawa, Pa., presented Onolee Jones, cellist, and Raymond Grubb, a bass singer, over Station WFIL on February 27; Mme. Beauer was at the piano.

"This tonic is good for you, Jake. Your wife is such a dominant woman."

OBITUARY

Dr. Ricardo M. Aleman

HAVANA.—Dr. Ricardo M. Aleman, correspondent for the Musical Courier in this city for some years, died last month of a heart attack. He was in his forty-fourth year. Dr. Aleman was educated at the Instituto de la Habana and La Salle Institute of New York. He studied law here and received his doctor's degree in 1914. He was prominent in several branches of the legal profession, and was the author of several books on matters of law. He had taken lessons in voice, and his general musical knowledge was wide. Two years ago he founded the Gaceta Musical, a monthly musical magazine. He wrote words and music for several Cuban songs, and another talent was that of caricature, many of his satirical drawings appearing in the Musical Courier, Gramophone, a London publication, in newspapers of Cuba and in two volumes published by himself. H. D. B.

Mrs. John H. Storer

Mrs. John H. Storer, acting president of the Rubinstein Club and a prominent social worker and member of many patriotic and cultural organizations, died in New York on March 8. Mrs. Storer was born Katharine de La Mater Person. She leaves her husband, a son and a daughter.

Clifford Cunard

CLEVELAND.—Clifford Cunard, tenor, of Barnesville, O., died on March 7 at the age of forty-five. Mr. Cunard came to Cleveland six years ago to study voice. He held the position of soloist in Cleveland churches and was heard in opera in Cincinati, Philadelphia and other cities. He toured the country several years ago, singing the leading role in the Shrine's Mask of Pandora. Two years ago he accepted the position of head of the vocal department of the McDowell School of Music in Chicago. He resigned in 1935 because of ill health.

George Rosey

George Rosey, musician, arranger and composer, died recently in his seventy-seventh year. Born in Düsseldorf in 1859, Mr. Rosey had spent over fifty years of his life in America. He studied abroad under Radeke. Mr. Rosey, a contemporary of Sousa, wrote several marches of the day, including Honeymoon March, Handicap March, King Carnival and others. He also composed waltzes, and his concert ballads included Maybe, Believe, Lovely Caprice and I Love My Girl. It is said to have been Mr. Rosey who first suggested that the publishers print professional copies with orchestrations. This suggestion revolutionized the methods of the music trades. Surviving is his son, Milton M. Rosenberg.

Marie F. MacConnell

Marie F. MacConnell, head of the Wadleigh High School music department, died on March 11 at the New York Post-Graduate Hospital. Miss MacConnell had been a teacher in the public schools for thirty years. She had studied music in this country, and in France and England, and was a pianist and organist. She leaves a sister and brother-in-law, Mr. and Mrs. Samuel R. King of Hollis, N. Y.

Musicales

American Academy Seniors Present Two Plays

An astutely selected group of students from the senior class of the American Academy of Dramatic Arts presented Moor Born, the Brontë play by Dan Totheroth at the ninth performance of the series, at the Empire Theatre, New York, on February 28. Several impressively sincere delineations sustained the mood of the play admirably. A large and genuinely enthusiastic audience gave generous applause to the production, considered by many as the group's best of the season. Two individual performances of especial merit were given by Mary Laslo as Emily Brontë, and Owen Lamont (both of New York) as Branwell Brontë, the pathetic brother whose genius "died a-borning" amid unfortunate love affairs, drink and drugs. With admirable restraint and dramatic feeling these two actors held the performance in their hands, and showed fine professional promise. They were ably seconded by Mona Segal (Camden, N. J.) as Charlotte; Melvin Monroe (Brooklyn) as the Father; Audrey Anderton (New York) as Anne; Beverly Mann (Quantico, Va.) and Dorian Tankersley (England, Ark.) as Martha and Tabby, with Gordon Casper (Scarsdale) as a villager.

The first act of Autumn Crocus by Anthony, which preceded the full-length play, was adequately handled by the cast in a bright vein, although unevenness of tempo was apparent when contrasted with the five-part play which followed. The cast was: Sarah Hayes (Norfolk, Va.) as the inhibited but romantic schoolmistress on a holiday; Marc Garber (New York) as the Innkeeper; Ann Garland (New Haven) as the old-maid snob; Isabel Burnham, Jane Dwire, Ellen Prescott, Lorna Stuart, Chauncey Brown, Charles Thomas, John Most and Marjorie Davies. F. W. R.

* * *

Allan Burt Sings Haubiel's Sea Songs

Allan Burt, baritone, sang Charles Haubiel's Sea Songs for the Studio Salon at the Barbizon-Plaza Hotel, New York, on March 8. Mr. Burt has a warm, rich, sympathetic voice which was heard to excellent advantage in these songs. He mastered their technical difficulties with ease and gave them beautiful interpretation. G. N.

* * *

Witek Quintet at Columbia University

Alma Witek, violinist, is the organizer of a string quartet, which, with the addition of Ruth Emerson, pianist, is now known as the Witek Women's Quintet. On March 10 this group provided an hour of music for the Women's Graduate Club of Columbia University, New York, performing the quintet in E flat (Mozart); quintet in G (Dvorak) and quintet in E flat (Schumann). The Mozart work received the necessary brightness and vigor. Dvorak's "Dumka" Bohemian Quintet was much enjoyed, and fine climax was attained in the notable Schumann score. The balance of instruments and unity of ensemble of the five players was noted and applauded. F. W. R.

* * *

National Opera Club Hears Huss' Music

Songs and piano music of Henry Holden Huss, American composer, and the national music of Wales were featured before the National Opera Club of America, at the Starlight Roof of the Waldorf-Astoria, New York, on March 12. Baroness Katharine Evans von Klenner is founder-president of this club. Viola H. Steimann and Dorothy Victor, singers, and Jeanette Wiedman, pianist, young artists from the studio of Mr. and Mrs. Huss appeared in compositions of Mr. Huss; the composer himself performed his own Christmas Prelude (new) and prelude in D (op. 17), prelude in A flat (op. 17), Un Moment de Tendresse and Etude Melodique; and Mrs. Henry Holden Huss sang Oh Shed No Tear and his setting to A Book of Verses. Miss Wiedman played Valse (op. 20), The Brooklet and The Joy of Autumn. Miss Steinmann sang Phyllis and It was a Lover and His Lass. Miss Victor's numbers were I Dare Not Ask a Kiss and Pack Clouds Away. The melodic charm and musicianly structure of Mr. Huss' tonal writings as well as the uniform excellence with which they were performed, won warm plaudits from the audience.

For the Welsh portion of the program, the Rev. E. Cynolwyn Pugh spoke on Some Welsh Melodies—Their Meaning and Message; the Gaelic Singers (Rhys Morgan, director) were heard in Old Welsh songs, with Mrs. E. R. Aichele at the piano; Amy Evans, Welsh soprano, scored for her fine singing of traditional music, and Mrs. J. Lester Lewine made an address, The Patron Saint of a Singing People. Amos Allen was at the piano for Mme. Evans.

M. L. S.

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Trio Pascarella Plays for Degeyter Club

The Trio Pascarella were heard in a recital before the Pierre Degeyter Music Club of New York on March 8. They played trios by Beethoven and M. E. Bossi and Casella's arrangement of the Bach sonata a tre (from Das Musikalische Opfer), a list which provided variety of musical expression and ample opportunity for display of the tonal virtues of the ensemble. The most striking of these fine qualities is the flair for style of the Pascarellas, an adaptation of their combined art to the interpretation of the widely separated idioms making up their program. Whether they were engaged with the formalism of Bach, Beethoven's more lyric passages or had advanced chronologically to Bossi, the three were in accord with the spirit of these diversified musical epochs. From the technical standpoint, the Pascarella Trio has to commend it admirable unity and a smoothly proportioned entity of the three instruments. The audience applauded warmly. Members of the Pascarella Trio are Enzo Pascarella, violin, Carlo Pascarella, piano, and Cesaro Pascarella, cello.

L. P.

* * *

Aurora Mauro-Cottone in Recital at Barbizon

Aurora Mauro-Cottone, a pupil of Maria Carreras, was heard in a recital at The Barbizon, New York, on March 11. The young woman offered a program by Bach-Busoni, Mozart, Chopin, Debussy, a group by Octavio Pinto and three etudes by Liszt, in which she revealed fine talent. She has a singing tone, facile technic and commendable rhythm. Her playing had style and individuality and she showed that she had been carefully schooled. A good sized audience applauded warmly. J. V.

* * *

Dr. Carl in Travelogue on French Cathedrals

A Visit to French Cathedra's was Dr. William C. Carl s subject at his first Travelogue morning at the Guilmant Organ School, New York, on March 11. Of particular interest was the "visit" to the Chartres Cathedral and to Notre Dame in Paris.

After describing the architecture, the characteristics of French music and musicians were accorded a prominent place and a detailed account given. The French method of organ playing, which for years has held the attention of serious musicians, was gone over in detail.

Among the prominent churches visited were: La Madeleine, St. Sulpice, St. Eustache, Ste. Clotilde, La Trinite, St. Augustin, St. Philippe de Roule and St. Gervais.

Dr. Carl gave a vivid picture of the work accomplished by such artists as Guilmant, Franck, Widor, Dubois, Gigout, Salomé, Dallier, Saint-Saëns, Boellman and Rousseau, all of whom he personally knew and has spent much time in the organ lofts where they presided. Many interesting and humorous anecdotes were told.

Then Dr. Carl gave his audience the opportunity to become acquainted with the men who today are holding these prominent positions in Paris. Among them were Joseph Bonnet, Vierne, Tournemire, Mulet, Dupre, Messien, Fleury, Mignan and Marechal. The hour was one of lively interest, distinguished by first-hand information given by one who has long frequented the French Cathedrals and studied their music.

B. D.

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Verdi Club Opera and Tableaux

The largest gathering of the season emphasized the annual opera and tableaux of the Verdi Club (Florence Foster Jenkins, founder-president), held in the grand ballroom of the Hotel Plaza, New York, on March 12. The large attendance, including many prominent people, and novelties introduced, all were conducive to success. Promptly at eight o'clock the program began with the barcarolle from Tales of Hoffmann, Priscilla Parker and Giuseppe Martino-Rossi sharing the duet, with nine singers in the Courtiers' cast. The Madam Butterfly aria followed, well sung by Hazeltine Longman, with capable orchestral accompaniment conducted by Gabrielle Simeone. A portion of Act III from Forza Del Destino included a finely sung Pace, by Miss Parker, with forceful presentation of the duet by Edward Ransome and Martino-Rossi was performed by Miss Parker, Mr. Ransome and Armund Sjovie. Act II from Norma brought forward Emilie Heberland and Elda Vettori, capable singers, their vocalization and acting true to the traditions of the Italian style. The Children were Luisa and Elena Carona.

Twelve young singers united in an original ensemble, listed as Sweetheart Medley, with Mme. Doree at the piano, and solos sung by Carol Mattice, Elemita Montez, Nellie MacDougall and Rhoda Ransome. In the sextet from Lucia, a stirring climax was attained. The tableaux which followed took the form of a golden frame into which the characters stepped. This was designed by Mrs. Lewis Dana Knowlton and was a decided novelty, presenting characters in history and opera in gorgeous costumes. Arthur G. Learned's portrayal of Edwin Booth as Hamlet was impressively accurate in facial expression. St. Clair Bayfield wrote and appeared in a dramatic sketch, Murray Hill—1776, which retold the story of the enticement by the Murray family of three leading officers of the English army. Messrs. John St. Clair, H. G. Dunn and James Harkner portrayed the English officers vividly, the ladies being Mmes. Laura S. W. Lake, Hilleary, Geri, Strong and Excelsen.

A study in Black and White, posed by Mary Ellen Ryan and Mrs. Frank Cole, was much admired, followed by Gismonda (Sardou), tableau by Florence Foster Jenkins, Helen Corona and Adolph Pollitz. This gave opportunity for particularly handsome costuming, and was enthusiastically applauded; Mme. Jenkins was brilliant in white and gold. F. W. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, March 21

Robert Crawford, baritone, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Mona Rani and Her Hindu Dancers, Town Hall (E)

Sunday, March 22

Workmen's Circle Chorus, Town Hall (A)
Yehudi Menuhin with Hephzibah Menuhin, Carnegie Hall (E)
Cosmo McMoon, pianist, Town Hall (E)

Monday, March 23

Hart House String Quartet, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, March 24

Biart Symphony Orchestretta, Town Hall (A)
Chamber Music Ensemble from the Curtis Institute of Music, under direction of Louis Bailly, Town Hall (E)
Henri Deering and Boris Koutzen, Steinway Hall (E)

Wednesday, March 25

Harriet Eells, song recital, Town Hall (A)
Philharmonic Pension Fund Concert, Carnegie Hall (E)
Gil Valeriano, tenor, Town Hall (E)
Concert of Chamber Music, Steinway Hall (E)

Thursday, March 26

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Neva Fenno, Steinway Hall (E)

Friday, March 27

Philharmonic-Symphony Society, Carnegie Hall (A)
Olive Bond, soprano, Town Hall (E)

Saturday, March 28

Philharmonic-Symphony Concert for Children and Young People, Carnegie Hall (M-11:00)
Neighborhood Music School Benefit Concert, Town Hall (A)
Helvetia Maennerchor, Town Hall (E)

Sunday, March 29

Philharmonic-Symphony Society, Carnegie Hall (A)
Eleanor Berger, contralto, Town Hall (A)
Harvard Glee Club and Radcliffe Choral Society in joint concert, Town Hall (E)
Betty Paret, harpist, The Barbizon (A)
Olga d'Allaz, Folk Songs, Guild Theatre (E)

Monday, March 30

Miksa Marson, pianist, Town Hall (E)

Tuesday, March 31

Musical Art Quartet, Town Hall (E)

Wednesday, April 1

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Jacob Weinberg, Town Hall (E)

Thursday, April 2

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, April 3

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Pia Damerini, pianist, Town Hall (E)

Saturday, April 4

Philharmonic-Symphony Orchestra, Children's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Sergei Barsukoff, pianist, Town Hall (A)
Armand Tokatyan, tenor, Town Hall (E)

Sunday, April 5

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Artur Schnabel and Bronislaw Huberman, joint recital, Town Hall (A)
Mario Chamlee, tenor, Town Hall (E)

Monday, April 6

Madrigal Society, Steinway Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, April 7

Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, April 8

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Marianna Sarrica, pianist, Town Hall (E)

Thursday, April 9

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Saturday, April 11

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, April 12

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
American Association for the Recognition of the Irish Republic Meeting and Concert, Town Hall (E)

Tuesday, April 14

Canadian Singers Guild, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, April 15

Singers Club, Town Hall (E)

Thursday, April 16

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 17

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Dorothy Gordon and Guy Maier, concert for young people of all ages, Town Hall (A)
Robert O'Connor, pianist, Town Hall (E)

Saturday, April 18

Nathan Milstein, violinist, Carnegie Hall (A)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 19

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Senorita Montalvo, dance recitalist, Town Hall (E)

Monday, April 20

Frederick Bristol, pianist, Town Hall (E)

Tuesday, April 21

Jascha Heifetz, violinst, Carnegie Hall (E)
Ethyl Hayden, soprano, Town Hall (E)

FLORENCE FOSTER JENKINS

Musicians Pay Tributes to Goldmark

Funeral services for Rubin Goldmark, held in the concert hall of the Juilliard School of Music on March 8, enlisted a number of leading personalities in the musical world. Many former students of Mr. Goldmark at the Juilliard School were among the 300 who attended. Edwin T. Rice, a director of the Philharmonic-Symphony Society, delivered a eulogy, in which he called Mr. Goldmark "an outstanding figure for a generation in a city which he helped to make the musical capital of the post-war world." John Erskine, president of the Juilliard School of Music, told of the admiration which the dead musician's colleagues felt for his fine personal qualities and musical achievements. Willem Willeke, cellist, and Carl Friedberg, pianist, played the *adagio* movement from Brahms' F major sopata. A quartet of Juilliard students sang a chorale from Bach's St. Matthew Passion. Gaston Dethier was the organist of the occasion, and pupils of Mr. Goldmark's classes acted as ushers.

Presenting Rare Music from Literature of Duets Provides Engrossing Interest

Eleanor Steele and Hall Clovis, American Artists, Recount Experiences of Their Extensive Tours in Europe and This Country

Eleanor Steele and Hall Clovis vary the usual routine of solo and joint recitals by presenting programs of duets for soprano and tenor. While this type of concert has not been unknown in the past, it is unusual, and enhances the natural vocal endowments of the two with an aura of novelty.

During the early fall of this season Mr. Clovis and Miss Steele (who is Mrs. Clovis) made appearances abroad, singing in cities of Denmark, Holland, Germany, Italy, Monte Carlo and elsewhere. Since returning to their own country, they have been heard in the eastern United States, including a recital in Town Hall, New York, and others in Boston and Canada.

On the day they were visited in their New York apartment by a representative of the Musical Courier, they were on the eve of leaving for the Pacific Coast. On the way to California they will stop over at Grinnell University in Iowa (Mr. Clovis is an alumnus of this institution) to give a program. Then they go on to sing in California, coming back eastward to appear in Arizona, and back once more to the West Coast. They arrive in New York again about the middle of April.

The Clovis apartment in the East Seventies is spacious and attractive. The Scotty, Ben, welcomes visitors cordially but sedately. He is one of the quietest dogs the interviewer had ever encountered During the whole conversation, not one sound came from Ben, although he appeared to be much interested. Mr. Clovis said that the silent canine had crossed the Atlantic seven times, and is such a familiar member of the Steele-Clovis entourage that if the singers arrive without him to keep a re-engagement, their friends at once look past the human members of the party and ask solicitously, "Where's the dog?"

ELEANOR STEELE and HALL CLOVIS

Wide Repertoire of Duets

The pleasures of European travel and the joys of homecoming having been discussed, the interviewer inquired, "Do you devote your programs entirely to duets?"

"Yes," replied Mr. Clovis, "and besides we use only numbers written originally as duets. The only arrangements that ever appear on our lists are of Negro spirituals and one or two Stephen Foster songs.

"We sing no operatic excerpts, preferring to maintain the atmosphere of our concerts by adhering to song literature. However, we draw this from a wide variety of sources. We sing early Italian numbers, German Lieder, French songs. The English vocal literature for our combination is sparse, and so is the American."

"However," put in Miss Steele, "Katherine Ruth Heyman, the American composer, has written some beautiful duets for us. We sang two of them on our Town Hall program in February. We would like to have other Americans write us songs for performance. We are much interested in the development of music in America, which we believe has a brilliant future. Our American art is winning recognition at home and abroad, and we, as American singers, like to have native inspiration represented on our programs."

M. L. S.

Concerts in Cincinnati

(Continued from page 5)

Grainger Appears as Soloist

Percy Grainger, the exuberant, was the much applauded soloist with the orchestra at the twelfth pair of concerts under Mr. Goossens' baton. The program was full of surprises. Eugene Goossens gave his audience the privilege of hearing the American premiere of Bizet's symphony (No. 1) in C major. Its delightful melodies set the mood for a happy and spirited afternoon. The Bizet work is practically unknown and this was only its second performance, the manuscript having been but recently found in Paris. The audience found it interesting and entertaining.

Mr. Grainger gave a stirring performance of the Saint-Saëns concerto (No. 2), G minor (op. 22) for piano and orchestra. Crisp and clear was his phrasing, and he displayed an astonishing virtuosity. The matchless orchestra added much to the perfection of the whole. Grainger was obliged to return many times to acknowledge the applause.

The concerto in C minor for piano and orchestra by the English composer, Delius, was given a superb reading by both soloist and conductor who understand fully the idiom of this composer. Mr. Grainger was enthusiastically recalled and the audience was greatly pleased at Mr. Goossens' announcement that he would play the piano part in his own composition, Green Bushes. This was so well received that for an encore Grainger's Country Gardens was given, again with the composer at the piano, the afternoon ending in a happy ovation for soloist, conductor and orchestra.

New Chairman for Cincinnati Symphony Board

Lucien Wulsin, president of the Baldwin Piano Company, was chosen chairman of the board of trustees of the Cincinnati Symphony Orchestra. Herbert French, who held this post, succeeding the late Wm. Cooper Proctor, remains as member of the board which is under the Fine Arts Institute. Mr. Wulsin is also president of the Cincinnati Conservatory of Music.

Local Premiere of Bach's Hunting Cantata

The Bach Cantata Club, directed by Parvin Titus, gave a program including Jesu, Priceless Treasure, the Cincinnati premiere of the Hunting Cantata, and excerpts from A Mighty Fortress Is Our God. A prelude of chorales played by a choir of trumpeters made an unusual opening for this effective program which was sponsored by the members of the Cincinnati Woman's Club.

Walter Eyer, a young baritone, was heard in a recital of songs which especially displayed the lovely quality of his voice and fine interpretation enhanced by excellent histrionic ability. There are few young singers who combine a good voice with the ability to be perfectly at ease on the concert platform but Mr. Eyer is a master of this art and consequently won his audience completely.

New York Festival Orchestra in Binghamton

Binghampton, N. Y.—The New York Festival Orchestra made its first appearance on tour in Binghamton, giving afternoon and evening performances on March 12. Its aim, to bring a large symphony orchestra and the best in music to smaller cities that do not have this advantage, was successfully attained. Eugene Plotnikoff brilliantly conducted the evening performance, the outstanding number being Tschaikowsky's symphony in E minor (No. 5). The concert opened with the overture Euryanthe by Weber. From the first the audience discerned the musicianly finesse of Mr. Plotnikoff. Frank Gullino played in a masterful manner the concerto in D minor for violin and orchestra (No. 4) of Vieuxtemps. The closing number was Roumanian Rhapsody (No. 1) by Enesco. The interpretation of this was a delight to the audience. The sincerity and wide musical experience of the conductor was apparent during the entire program which the orchestra played magnificently. And an ovation was accorded the organization.

The afternoon concert, conducted by Harry W. Meyer, was attended by an enthusiastic audience of school children. The program, of a lighter character, showed Mr. Meyer to be a proficient and interesting conductor.

The policy of the orchestra is to give American composers an opportunity to have their works played. In the afternoon Idyll from a symphony by Francis Frank was performed. It was made more enjoyable by the fact that Mr. Frank has lived here, and was in the audience.

The orchestra of eighty-five men and its conductors were shown the appreciation of the audiences by the enthusiastic applause given them, and a return of the unit is looked forward to.

I. S.

Lee Sherman Singing in Miami

From February 1 to March 6 Lee Sherman was active in Miami, Fla., appearing in opera, over the radio, in concert and as soloist at the various churches and hotels.

With the Bayfront Opera Company he sang the leading tenor roles in two performances each of Rigoletto, Traviata, Il Trovatore and Aida. The churches at which he sang were the Trinity Methodist, Coral Gables Congregational and White Temple, the last mentioned being in concert in Gems from the Opera. Mr. Sherman also sang at such hotels as the Nautilus, Whitman, Dallas Park and Miami Biltmore and over several radio stations.

On March 19 the tenor left New York for a further three weeks' engagements in Miami, having been reengaged for appearances by all of the foregoing organizations. He also will be heard at the Flower Show, at the Cavalcade of Music, and sing for the American Legion on April 13 and 14 at the Miami Olympic Theatre.

Mr. Sherman's past achievements include engagements in Italy, where he was decorated with the Order of the Chevalier by Mussolini. France has heard the tenor in opera and he also has appeared in America with the San Carlo and the Chicago Opera companies.

San Francisco Pays Honors to Artists of San Carlo Grand Opera Company

Fortnight of Musical Dramas Wins Good Support—Heifetz Is Brilliant Soloist Under Baton of Monteux

San Francisco, Cal.—In his first San Francisco recital at the Veterans' Auditorium, Andres Segovia, guitarist, succeeded in amazing a large audience through the magic of his art. A myriad of color effects and exquisite tones were heard throughout his performance of a Bach suite as well as music by Haydn and that of such of his compatriots as Torroba, Tarrega, Turina, Granados and Albeniz. Mr. Segovia played a long list of encores.

San Carlo Opera Company at Opera House

During its two weeks' engagement at the War Memorial Opera House, Fortune Gallo's San Carlo Opera Company has been appearing before capacity audiences. Again this season, Mr. Gallo's company boasts of a number of excellent operatic artists whose interpretations have evoked praise. By affording the masses the opportunity of hearing operas representative of the standard repertoire at popular prices, Mr. Gallo is indeed performing a notable service to this country.

The San Francisco Musical Club honored Mr. Gallo and the members of the company at a reception given in the Gold Ballroom of the Fairmont Hotel. About 500 guests, including leading musical and social personalities, were on hand. Mrs. Waters H. Sellman, president of the club, presided over this delightful affair.

Heifetz Soloist with Symphony Orchestra

Jascha Heifetz, violinist, was the magnet for attracting two capacity audiences to the Opera House when he appeared as guest soloist with the San Francisco Symphony Orchestra in its fifth pair of concerts under the leadership of Pierre Monteux. Mr. Heifetz appeared twice on the program. First he played Mozart's concerto in D major and following the intermission he was heard in the Glazounoff concerto in A major. Mr. Heifetz interpreted the Mozart work with consummate refinement and sense of proportion. He brought to it not only technical clarity and loveliness of tone but a fine poise that never sacrificed its classic outlines yet comprehended and conveyed its inner spirit. In the Glazounoff concerto, Mr. Heifetz' musical sensitiveness and poetic penetration were fully displayed. The ovation accorded him was fully justified.

The purely orchestral numbers on the program were Brahms' variations on a theme by Haydn, Ravel's Rhapsodie Espagnole and the overture to Wagner's The Flying Dutchman. Mr. Monteux' performance of the variations was marked by extreme precision, finish and clarity. His presentation of the Rhapsodie Espagnole was magnificent. Following his stirring performance of the Wagner excerpt, Mr. Monteux was recalled to the stage many times.

Reah Sadowski in "Farewell" Recital

A remarkable technic, sound musicianship, stylistic versatility and qualities of intellect were revealed by Reah Sadowski, young pianist, in her "farewell" San Francisco recital given at the Century Club Hall, before her departure for London. Miss Sadowski played Bach, Brahms, Beethoven, Chopin, Scriabin, Stravinsky, Debussy, Albeniz and a composition bearing her own name, with the concepts of a veteran musician rather than of a young artist at the outset of her career.

C. H. A.

Said of EUNICE NORTON:

"FROM HER PLASTIC HANDS FLOW TEMPERAMENT, LIFE AND SOUL.
HER BEETHOVEN WAS A GREAT AND INCOMPARABLE PERFORMANCE."

Stettin, Germany

Rochester Orchestra and Chorus in Walton's Belshazzar's Feast

Harrison Conducts Local Premiere of Modern Choral Score—Recital by Iturbi and Orchestral and Operatic Productions by Eastman School Forces Are Other Features

ROCHESTER, N. Y.—The final concert of the current season by the Rochester Philharmonic Orchestra (Guy Fraser Harrison, conductor), was the scene of a prolonged ovation, occasioned mainly by Mr. Harrison's vital direction of this memorable concert. The program began with a fanciful reading of Mendelssohn's overture to A Midsummer Night's Dream, in which the requisite lightness and delicacy was achieved. Next came a beautiful performance of Reger's variations on a theme of Mozart. This moving and contemplative score certainly deserves a permanent place in the repertoire of orchestras. The first half of the concert was concluded with the noisy, flamboyant Italia Rhapsody of Casella, which seems little more than a lengthy series of orchestral pyrotechnics.

WALTON WORK IN PREMIERE

For the final work heard on the program—the first Rochester performance of William Walton's Belshazzar's Feast—the Philharmonic enlisted the services of the Rochester Civic Chorus, and Arthur Anderson, guest baritone soloist. This tremendous score was given an intensely dramatic performance; the work of the chorus was especially commendable, singing as it did music of extreme difficulty and high emotional pitch in a manner that bespoke long and careful training. Mr. Anderson sang his lines with evident authority and pleasing voice, while the orchestral support was given virtuoso handling by the orchestra men under Mr. Harrison's dynamic leadership. An audience that completely filled the Eastman Theatre was lavish in its appreciation of the splendid work done by all participants.

EASTMAN SCHOOL CONCERT

The Eastman School Symphony Orchestra (Paul White conductor), and the Eastman School Chorus under Herman H. Genhart, gave a program in the Eastman Theatre March 3. Assisted by the orchestra and four student soloists, the chorus gave a stirring performance of Mendelssohn's Hymn of Praise. The orchestral portion of the program comprised D'Indy"s symphony on a French Mountain Song for piano and orchestra, in which Hazel Turner, student in the Eastman School was soloist; the prelude to Parsifal (Wagner), which received an uneven and somewhat mechanical performance; and closed with Gliere's rousing Russian Sailors' Dance, in which a surprising degree of virtuosity was obtained by the young players. Both Mr. Genhart and Mr. White were cordially applauded by the audience, as was the commendable work of soloists and orchestra.

ITURBI RECITAL

Jose Iturbi received a tremendous ovation when he appeared in the Eastman Theatre, February 28, in a brilliant piano recital. The formal announcement was made at this time that Mr. Iturbi was appointed regular conductor of the Rochester Philharmonic Orchestra for next season, which won extra salvos of applause. His program, embracing items by Mozart, Schubert, Brahms, Liszt, Ravel, Albeniz, and Granados, was interpreted with his usual skill and rare finesse, and a capacity audience gave much concrete evidence of its delight in the artist's playing.

EASTMAN SCHOOL FORCES GIVE OPERA-BUFFAS

The opera department of the Eastman School of Music presented two opera-buffas in Kilbourn Hall March 9, 10. There were Leo Blech's The Sealed Chest, and The Opera Rehearsal of Albert Lortzing. Musical supervision was under Emanuel Balaban, the accompaniment being provided by two pianos. Student singers made the most of their respective roles, and a large audience heartily enjoyed the delightful presentations.

SENIOR RECITALS HEARD

Several Eastman School of Music students have presented their required senior recitals in Kilbourn Hall during the past few weeks. Mary Dann, cellist, was heard on February 11; Ruth Melville, organist, and Helen Maddock, soprano, offered a joint recital on February 25; Edward Preadore, violinist, played February 27; Katheryn Kettering, pianist, was heard on March 2; and Mary Eidam, cellist, on March 6.

G. R.

Guidi Soloist in St. Louis

Gershwin Appears in Orchestra's Pension Fund Concert—Josef Hofmann Impresses in Schumann Concerto—Poldi Mildner Gives Recital

ST. LOUIS, MO.—Scipione Guidi, concertmaster of the St. Louis Symphony Orchestra, made his annual solo appearance with that organization at the concerts of February 28 and 29, offering the Brahms violin concerto. His playing was characterized not only by ripened artistry but also the exquisite quality of tone, emotional depth and perfection of phrasing for which this popular artist is known. The true Brahmsian spirit pervaded the entire performance and Mr. Guidi was rewarded with rounds of rapturous applause to which he responded with two encores. The orchestra in addition to distinguishing itself in a superb accompaniment, played under Vladimir Golschmann's meticulous direction, the Schumann Manfred Overture; Marcel Delannoy's Cinderella Suite and the polka and fugue from Weinberger's Schwanda.

The second annual Orchestra Pension Fund concert on March 1 drew a large audience to hear George Gershwin play his piano concerto in F, and conduct a suite from his latest musical play, Porgy and Bess. While this type of music is foreign to the general routine and training of symphonic musicians, they nevertheless did full justice to the difficult scores. It was a jazzy and dissonant session relieved in the first part by Vladimir Golschmann's brilliant performance of the Tschaikowsky Symphony Pathetique.

HOFMANN IS SOLOIST

For the symphony concerts of March 6 and 7, Josef Hofmann made one of his infrequent appearances. The Schumann A minor piano concerto was the vehicle chosen by this virtuoso and needless to say, it was a great performance. To expatiate on the artistic virtues of Hofmann would be simply a matter of reiterating many long since exhausted encomiums which have taxed the vocabularies of the most renowned critics. Suffice to say, Hofmann appeared, the community is thereby enriched, and all is well. Incidentally, an interesting point on the subject in question was the fact that Hofmann broke a rigid rule of twenty years standing as to encores at symphony performances. At the evening concert he added three extra numbers, and had he finally not ordered the piano closed, the event might have resolved itself into a joint recital for orchestra and piano. It was a good rule to break, and his public are his debtors.

Jan Sibelius' second symphony and Manuel Rosenthal's Les Petite Metiers were Mr. Golschmann's contributions to the program. The Sibelius opus had a dramatic and gratifying presentation. It was carefully worked out and embodied faithfully the characteristic individuality of the eminent Finnish composer. The Rosenthal suite had some interesting episodes, cleverly orchestrated, but could hardly be classed as especially important music.

POLDI MILDNER PLAYS

The charming young pianist, Poldi Mildner, played a return engagement as the final attraction of the Civic Music League series at the Municipal Opera House on March 10. Miss Mildner again astonished her listeners with her fleet technic, powerful climactic moments and remarkable endurance. By reason of the success she scored last season on her local debut, a packed house greeted her.

O. C.

CHARLOTTE
SYMONS

Lyric Soprano

METROPOLITAN OPERA ASS'N

Season 1935-1936

In the first ten weeks of the Metropolitan Opera Association's season, Miss Symons' appearances have been in the following operas and concerts:

Dec. 18—Walküre
" 28—Rigoletto

Jan. 9—Manon
" 10—Rondine
" 12—Sunday Night Concert
" 17—Rondine
" 19—Sunday Night Concert
" 22—Walküre and Rigoletto
" 27—Gianni Schicchi

Feb. 5—Manon
" 6—Gianni Schicchi
" 7—Rigoletto
" 9—Sunday Night Concert
" 11—Walküre and Lucia
" 16—Sunday Night Concert
" 17—Walküre
" 19—Gianni Schicchi
" 22—Rigoletto
" 24—Tannhäuser
" 29—Gianni Schicchi and Walküre

CHARLOTTE
SYMONS

Coast-to-Coast Tour as Guest Star with the

San Carlo Opera Company

Season 1934-1935

Phrases from the Press

Detroit, Free Press—
Charlotte Symons as Micaela, furnished conclusive evidence, both vocally and theatrically, of why she has been signed by the Metropolitan. Hers is a smooth-flowing and true voice, one that is a pleasure to hear.

Chicago, Daily News—
A gifted singer; vocally brilliant as Nedda.

Los Angeles, Examiner—
Appealing voice, high and brilliant.

Vancouver, Sun—
A voice of luscious quality . . immensely charming: proved an exceptionally brilliant Musetta.

Toronto, Telegram—
The Micaela of Charlotte Symons was remarkable. Her singing was delightful . . faultless scale.

St. Louis, Star-Times—
The surprise, however, was Miss Symons as Nedda, whose personality was as captivating as was the effortless fluency and refinement of her singing.

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Schelling Plays and Conducts in Concert of Baltimore Orchestra

Is Soloist in Paderewski Work—Jooss Ballet, Keith Falkner, Sylvia Lent, Winifred Christie, Trio Italiano and Others Heard—Iturbi Makes Local Debut as Conductor

BALTIMORE, MD.—The February 23 concert of the Baltimore Symphony Orchestra was "full of so many things" that one hardly knows where to start a recounting of the musical items retailed. It was made notable, to a large degree, in that it marked the first appearance at the piano of the orchestra's new conductor, Dr. Ernest Schelling, who played the solo part of Paderewski's Fantasie Polonaise. It was in this rhythmic, colorful work by his former teacher that the American pianist made his debut in 1904. Bart Wirtz, first cellist of the Baltimore forces, conducted the performance which created a real ovation for the soloist.

Another item of no less importance was the appearance on the program, for the first time anywhere, of a new work, Leif Ericson, by the distinguished Baltimore composer, Franz C. Bornschein. This melodic, richly harmonized work in which modern tendencies occasionally rear their attractive heads, was greeted with enthusiastic applause by the large audience which brought Mr. Bornschein to the stage of the Lyric for several recalls.

As for the orchestra, it has seldom given a better accounting of itself than in the first performance locally of Sonzogno's stirring Tango. Beautifully orchestrated and played superbly, it would have been a real pleasure to have heard this work repeated immediately. The balance of the program included Schubert's Unfinished Symphony; Wolf-Ferrari's overture to The Secret of Suzanne; Granados' Intermezzo (Goyescas); and an orchestration by Arbos of Albeniz's Navarra.

Before the playing of the Fantasie Polonaise, Frederick R. Huber, managing director of the orchestra, came to the stage and read a cablegram from Paderewski who thanked the head of the municipality for "commemorating" his anniversary with a performance of one of his works.

The children's concerts, under Dr. Schelling's direction, have been complete successes. Each performance has been entirely sold out. The series closes on March 21 when Mayor Howard W. Jackson will award prizes to the children authoring the best essays.

JOOSS BALLET IN VISIT

William A. Albaugh brought the Jooss European Ballet to the Lyric Theatre on February 17 and provided those present with a novel and thoroughly enjoyable experience. While much of the ballet's work might be signaled out for mention, chief interest was, of course, aroused by The Green Table, which completely dwarfed the surrounding ballets. F. A. Cohen and Edwin Biltcliffe were at the two pianos which furnished the program's only musical support.

Fraser Gange, who was scheduled to sing at the Peabody recital on February 14, was again unable to appear because of illness and Alexander Sklarevski, a member of the piano department, substituted on short notice. In many respects, it was one of the best recitals this fine pianist has ever given here and, considering the circumstances under which it was prepared, his performance was remarkable.

KEITH FALKNER HEARD

An unusually fine recital was given the following week, February 21, by Keith Falkner, a young English baritone who made his debut on this occasion. His excellent diction stood him in particularly good stead in his presentation of a number of folk songs drawn from various sections of the world. A delightful feature of his program was the inclusion of a number of unfamiliar and lovely songs, Mr. Falkner being a singer who evidently prefers to do a bit of commendable experimenting. George Bolek played his accompaniments very well.

SYLVIA LENT APPEARS

On February 29, the Peabody presented Sylvia Lent, the young American violinist, who thoroughly pleased the large audience which turned out to greet her. The major works of her program were Strauss' sonata in E flat and the Szymanowski concerto. Miss Lent paid a graceful tribute to this city by including Gustav Strube's Poeme. On March 6, the Pro Arte String Quartet presented a program that included Bela Bartok's fourth quartet. The program opened with Mozart's D major quartet (K. 499), and closed with Dvorak's quartet jn F major.

WINIFRED CHRISTIE PLAYS

The Peabody Conservatory also presented two special recitals of great interest on February 19 and 26. On the latter evening, Baltimore, through the medium of Winifred Christie, heard for the first time a recital on the much-talked-about double-keyboard piano invented by Emanuel Moor. This was an interesting, delightful recital by a pianist of real ability. There is a masculine virility about her playing which, plus the advantages of the piano, made for a memorable evening. On the preceding week, a recital entirely devoted to Schönberg was given by Lydia Hoffman-Behrendt.

CONCERT BY TRIO ITALIANO

The Bach Club has been unusually active during recent weeks. On February 18, Alfredo Casella brought The Trio Italiano to Cadoa Hall for a recital. Particularly lovely was the Brahms trio in C major (op. 87). Mr. Casella also included his Siciliana e burlesca. . . . The popular Compinsky Trio, assisted Sidney Brecher, violist, returned with an attractive program on March 4 and created, through their excellent playing, a real success. The enthusiastic audience particularly liked the Fauré piano quartet in G minor and Brahms' piano quartet in the same key. . . . Among the other concerts appearing under the auspices of the Bach Club was the local debut, on February 27, of the Baltimore String Symphony Orchestra, conducted by Hugo Weisgall. The program was almost entirely devoted to seldom heard works of chamber music. . . .

Martha Gwinn presented a difficult program on February 26 before an audience that waxed enthusiastic over much of her playing. Miss Gwinn is beginning to reap the benefits of a good groundwork that included studying with Schnabel. . . . The Bach Club also sponsored a program by Marcel Maas, brother of Robert Maas, cellist of the Pro-Arte Quartet. He gave a recital devoted entirely to Bach at Cadoa Hall on March 6. The audience was so enthusiastic that Mr. Maas, a Belgian, had to give three encores.

LOCAL HUNGARIAN ORCHESTRA BOWS

The newly formed Hungarian orchestra made its local debut at the University Club on March 6. This group was formed by Frederick R. Huber, municipal director of music, with funds supplied by an anonymous donor who hopes to keep alive the traditional music of the native Hungarians in our midst. The opening recital was a success, the orchestra of seven being assisted by a singer who, in native costume, sang unfamiliar folk songs. . . . James Winship Lewis gave a recital at the Women's City Club on March 3. The young Baltimore pianist gave two encores in response to the applause. . . . Franz C. Bornschein journeyed to Washington to conduct the National Symphony Orchestra when they played, on March 2, his newest work, Southern Nights. This was the first public performance of the composition. . . . Robert Jachens, a former Baltimorean now studying with Estelle Liebling, returned to his one-time home on February 22 to make his concert debut. It is a pleasure to note the steady development of Mr. Jachens' voice. He was heard to advantage in a long excerpt from Tristan and Isolde. Arpad Sandor played his admirable accompaniments and also appeared as a masterly soloist.

ITURBI IN LOCAL BATON DEBUT

Jose Iturbi made his local debut as an orchestral conductor at the helm of the Philadelphia Orchestra at the Lyric Theatre on March 11. He appeared not only as conductor, but also as soloist, giving a truly brilliant performance of the Beethoven third concerto, in C minor. This he also conducted while seated before the piano, which was elevated slightly. To this writer, the concert's high spots were reached in the two Debussy Nocturnes and, especially, in the three dances from The Three-Cornered Hat by Iturbi's brother Spaniard, DeFalla. The program also included Weber's Oberon overture, and three Wagner items, the most successful being the prelude and Liebestod from Tristan and Isolde. An enormous audience filled the Lyric to overflowing; Iturbi made a most favorable impression.

METROPOLITAN OPERA TO APPEAR

Baltimore is readying itself for the three-night season of the Metropolitan Opera Company which comes to the Lyric on the nights of April 2, 3 and 4. Frederick R. Huber, director of the local season, announces seats are already completely sold out for the opening opera, La Boheme, which marks Bori's farewell. The other two operas are Tristan and Isolde and Carmen. Rosa Ponselle appears in the latter opera. G. K.

Approbative Throngs in Tokyo Endorse Varied Music Events

Chaliapin Gives Five Concerts—Farewell of Maria Kousnezova

TOKYO.—We have had five concerts given by Fedor Chaliapin. Hibiya Hall, the city's largest concert hall, was filled each time. As usual, Chaliapin had no set program but referred his listeners to the printed list he gave them, and from which he chose his numbers. This intimacy gave the concerts an informal touch without distracting from dignity and art.

Of course one can find faults with Chaliapin's vocalism. But he is a real dramatic singer and has power to convey emotion to his hearers. He completely captivated the audiences.

Japan's music lovers are greatly indebted to the Asahi Newspaper which made possible Chaliapin's appearances in Japan. After the five concerts in Tokyo, he gave two in Nagoya and three in Osaka. Everywhere he scored striking success.

ON THE VIOLIN

Nejiko Suwa, talented violinist, recently appeared in a farewell concert with the New Symphony Orchestra, previous to her departure for study in Europe. She was taught for several years by the Russian violinist, Alexandre Moguilewsky. Now this promising young fifteen-year old has gone to the Brussels Conservatoire for five years. This has been made possible through the generosity of Marquis Yoshichika Tokugawa (an outstanding patron of Western music in Japan), Masukichi Hirano, prominent business man, the Asahi Newspaper, and the Columbia Gramophone Company.

Another young violinist, Kenshu Wanibuchi, gave a promising concert February 8, before a large audience and was well received. He is a product of the Cornish School of Music, Seattle, and has also studied for three years at Prague. He owns well developed technic, and full, warm tone, but this is marred by far too much deviation from pitch. His program consisted of the Grieg sonata in C minor, Bach's Chaconne, concerto D minor by Vieuxtemps, Paganini's sonata (No. 12), Spanish Dance by de Falla-Kreisler, Ave Maria by Schubert-Wilhelmj, and Bazzini's Rondo de Lutins, that number being repeated by popular demand.

MME. KOUSNEZOVA PLEASES

Maria Kousnezova, former eminent singer on various operatic stages, gave her farewell recital before a large audience at the Nihon Seinen Hall. The concert was sponsored by The Hon. Fernand Pila (French Ambassador), the Maison Franco-Japonaise, and Marquis Yorisada Tokugawa. Yoshie Fujiwara, the outstanding Japanese tenor (soon leaving for concert engagements in Europe) was the assisting artist.

The concert (done in costume) proved to be colorful and an event of social importance. A duet from Massenet's Manon, and one from Madam Butterfly brought especial honors to both singers, who shared in a real ovation.

For the second part of the program, Madame Kousnezova changed into a brilliant Japanese kimono with rich black and gold brocade *obi* (sash). Dark curtains and soft lights added to the picture. She sang two of Yoshinori Matsuyama's songs, Chanson d'Amour and Chanson de Pecheur, with *samisen* accompaniment. Fujiwara sang Barcarolle by Y. Ito and Les Cloches by K. Yamada. I. J. FISHER.

Haubiel Presents Final Lecture-Recital

Charles Haubiel gave the last of his lecture-recitals of this season's series at the Andersen Studio, New York, on March 18. His subject was Program Music Versus Absolute Music. He began with David and Goliath, one of the eight Bible sonatas by Kuhnau. To represent absolute music, the Kreutzer sonata by Beethoven was played by Stell Andersen with Yoichi Hiracka doing the violin part on the xylophone. The program was concluded with two piano music by Miss Andersen and Mr. Haubiel.

On March 8 Mr. Haubiel gave a program of his music and a short talk on the aim and purpose of The Composers Press for the Studio Salon in the Historic Art Galleries in the Barbizon-Plaza Hotel, New York. He was assisted by Allan Burt, baritone, who sang Mr. Haubiel's Sea Songs.

Erica Morini to Return for Tour Next Year

Erica Morini, who returned to the American concert platform this season, is now continuing her concert appearances in Europe. On her return, she went directly to Italy for several concerts; from there to Spain and Portugal; and eventually she will go to her home in Vienna to stay through the spring.

Miss Morini returns to this country on January 10, 1937, and will make her first New York appearance of the new season in Town Hall on January 17.

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American Audiences Offer Unique Appreciation, Says Native Baritone

Benjamin De Loache Believes Cosmopolitan Makeup of Our People Creates Inspiring Influence on Artists—Sang to Audiences in England and This Country

American audiences are fast becoming more nationalistic and each year applaud more zealously our native artists. Benjamin De Loache, young American baritone, reverses this order of things and has a word of praise for the American audience.

Mr. De Loache has given concerts throughout the South, in New England, Colorado and New Mexico, and, from 1929 until 1934, had twenty appearances as soloist with the Philadelphia Orchestra under Stokowski. Last April he won the Walter Naumburg prize, which entitled him to his recent debut in Town Hall, New York, on March 9.

"It is stimulating to sing before Americans," he said, "because our temperament is a composite of so many nationalities. Although I have had little experience singing outside my native land, I have traveled in other countries, and I have talked with foreign artists who agree with me that a group of Americans is an exacting audience, quick to sense any kind of monotony in a program, but keenly responsive to entertainment of vitality and artistic balance.

BENJAMIN DE LOACHE

Singing at Taos

"Personally, I like a variety of taste in audiences as much as they like a diversified list of numbers. I shall always remember a concert I gave in Taos, N. M. This town, as you know, contains a distinguished artist colony. It is a picturesque community, a cluster of pink adobe buildings around the Indian pueblo that is the original settlement. It is an ideal place for creative work, and another feature to recommend it to its present inhabitants is that there is no danger of the town growing big and commercialized and hum-drum because the water supply is just about enough to serve the population now drawing on it.

"When I sang there I faced an audience in which I saw Mrs. D. H. Lawrence, Muriel Draper, Mabel Dodge Luhan, Dorothy Brett, Andrew Dasburg and other eminent painters and writers, sitting side by side with Mexicans, Indians in blankets or dressed in odd combinations of civilized garments, and persons representing every walk of life in the community. Also there was a party of four Germans traveling around the world, who embraced me on hearing numbers which I had sung in their native tongue.

"After the concert one of the Indians invited me to come and hear him sing the next morning. I jumped at the chance, and my friends told me afterward that this was a great compliment. I went to visit the Indian singer in the pueblo, and for two hours he sang for me, appealing music of weird charm and beauty.

"The tonal expression of these pueblo Indians has its own style and idiom. I used to drive out with friends late at night, and we would park the car and put out the lights and listen to the songs of these cliff dwellers, who apparently would rather go out into the open air and sing than get their eight hours. The music, especially in the setting of desert and *mesa*, is beautiful. I learned a few of the songs, but have never used them in concert. Transcription into the white man's musical terms would spoil them, I think; and besides they make vocal demands that would be detrimental to our voices. These songs are Indian, and designed for the vocal structure of that race."

Appeared at English Jubilee

Mr. De Loache in his 1935-36 engagements has included concert tours under the management of the National Music League, which also sponsored his introduction to New York. Last summer, he went to England as one of the several young Americans chosen by the English-Speaking Union of Philadelphia to represent this country at the Silver Jubilee of King George. With Rose Bampton, the Curtis String Quartet and Elizabeth Westmoreland he was presented in concert at Lady Astor's house in St. James's Square.

Another of the prominent graduates of The Curtis Institute of Music, Philadelphia, Mr. De Loache obtained a thorough musical training there. He was accepted as a Curtis student by Emilio de Gogorza, who heard the young singer as a winner of the Atwater Kent radio contest in 1927. Mr. De Loache entered the institute in October, 1928, where, in addition to vocal studies and opera and concert coaching, he had supplementary piano, chamber music, opera repertoire, operatic acting, theory subjects and languages and diction. In addition, he took fencing and dancing, and was given professional experience in concert and with the Philadelphia Grand Opera. He received the degree of Bachelor of Music in May, 1934. With the Philadelphia Orchestra under the baton of Leopold Stokowski, he has sung in the Gurrelieder of Schönberg; The Raven of Dubensky; the Vaughan Williams Christmas Fantasia; Wozzeck of Berg (Philadelphia Grand Opera); Die Glückliche Hand (Schönberg), and other productions.

M. L. S.

RAMBLING AROUND

(*Continued from page* 16)

London debut of his seventeen-year-old Pasadena, Cal., violinist, Leona Flood, at Aeolian Hall in February.

* * *

Mrs. Cecil Frankel, president of the Los Angeles Chamber Music Society, presents the Pro Arte String Quartet in the next concert of this series on March 27 at the Biltmore Hotel. The program includes a quartet of Haydn and Joseph Achron's new work, Sinfonetta, in three movements, written by commission from the League of Composers for Pro Arte.

* * *

The Euterpe Opera Reading Club offers a concert performance of Rossini's Barber of Seville on March 31 at the Biltmore Theatre, Los Angeles. Roland Paul, master of narration, will read the story of the opera with Mrs. M. Hennion Robinson at the piano. The soloists are to be Mary Tock, soprano; Thomas McGranahan, tenor; Leslie Brigham, baritone; Paul Gregory, bass. Mrs. Francis Eugene Payne, president, is to preside.

* * *

The Los Angeles Chapter of Pro Musica (Mrs. Philip Zobelein, president) will present Alexandre Tcherepnine, Russian composer-pianist, in its next concert on March 30 in the music room of the Women's Athletic Club of Los Angeles. Mr. Tcherepnine is to play a program of his own compositions.

* * *

The Little Theatre of Beverly Hills, for professionals, announces performances of Papa Joe, March 23, 24 and 25. William Ricciardi is the author and chief actor of these performances.

* * *

Lucy May Story, a pupil of Clifford Lott of Los Angeles, recently won the $100 voice scholarship prize offered by Judge Oda Faulconer and sponsored by the Federated Women's Clubs of the California district. There were eighteen contestants between the ages of eighteen and twenty-five and the judges were Roland Paul, Lillian Wilson, Jeanne Caldwell Houghton, Ralph Thomas and Tudor Williams. Judge Faulconer has been giving this prize scholarship for a number of years.

The title of the Columbia Studios picture in which Margaret Matzenauer makes her debut, with Gary Cooper as the lead, has been changed four times. First, they called it Opera Hat, but were frightened out of this for fear the public would think it had something to do with opera. A Gentleman Comes to Town was next, but this was abandoned when MGM Studios objected that it already had scheduled A Lady Comes to Town. The third try, Cinderella Man, lasted twenty-four hours. The final title to this date of writing is Mr. Deeds Comes to Town.

* * *

Helen Bates Omeron, voice specialist of Hollywood, announces singing engagements of artists from her studio. Carl Omeron, tenor, sings four times at the Lindsborg (Kansas) Festival at Bethany College during Holy Week. Two will be in the Messiah, one in Bach's St. Matthew Passion, and one in a recital. Maryan McCutchen, soprano of Denver, has been singing over radio station KOA. Marion King recently gave a costume recital in Los Angeles and Gueneth Omeron, coloratura soprano, is being heard weekly over station KMTR.

* * *

Mischa Elman's recital of March 26 at the Los Angeles Philharmonic Auditorium has been cancelled.

* * *

Martha Graham, American dancer, gives a program on April 7 at the Philharmonic Auditorium under the management of Merle Armitage.

* * *

Myra Hess, pianist, gives a recital on April 14 under the direction of L. E. Behymer. Nino Martini, tenor, appears in a recital April 21 under the same management. Both recitals will be given at the Los Angeles Philharmonic Auditorium. C. D. K.

Josef Wissow to Play at League of Composers' Event

Josef Wissow, pianist, is to appear at the concert of the League of Composers on March 23 in New York. Mr. Wissow has been selected to play a sonata by Isadore Freed, prelude and fugue by Albert Roussel and a scherzo by Jean Francaix. In June he performs first as guest artist at the Mozart Festival in Carmel, Cal., playing the Mozart E flat concerto and in trio recitals devoted to Mozart and Beethoven.

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Helen Jepson and Dalies Frantz Win Buffalo Applause in Joint Recital

Kolisch Quartet Has Warm Reception in Local Debut—Choral Programs Are Feature of Month—Chromatic Club Sessions

BUFFALO, N. Y.—Two young American artists, Helen Jepson, soprano, and Dalies Frantz, pianist, created a sensation in their concert in Elmwood Music Hall, the last of the Zorah B. Berry series, and a fitting climax. The beauty of Miss Jepson's personality charmed and her glorious voice and interpretative ability won all hearers. Mr. Frantz has everything—youth, good looks, dazzling technic and dynamic strength, with rare artistry in tone color. He is one of the elect and the future has greatness in store for him. Arpad Sandor was the musicianly, artistic accompanist for Miss Jepson and is hereby awarded his rightful share in the success of the singer.

Mrs. Berry deserves commendation for her fine list of attractions for 1936-1937—Flagstad, Novaes, Antoine and Szigeti, Boston Symphony Orchestra, Marian Anderson, Spalding, Schnabel, Crooks and Olheim, and Nelson Eddy as an extra attraction.

KOLISCH QUARTET

The Kolisch Quartet of Vienna, was presented for the first time in Buffalo, by the Buffalo Symphony Society and were so enthusiastically acclaimed by the large audience in the Statler Ballroom, their return is eagerly desired. In the Mozart and Ravel numbers the performance was proclaimed perfect, and the Beethoven work was a triumph for the members of the quartet. Chauncey J. Hamlin spoke of tentative plans for next season and expressed a desire for appreciative support.

CHORAL-ORCHESTRAL LIST

University of Buffalo Night of the Philharmonic Orchestra, drew a good sized audience to Elmwood Music Hall. The orchestra was under the direction of Lajos Shuk, and combined with the university choruses, Robert Hufstader conducting, provided an enjoyable evening. The next orchestra concert, sponsored by the Buffalo Public Library, brought a record audience, with Jeanne Gautier, guest violinist, an artist of excellent attainment. This was one of the outstanding concerts of the orchestra season.

The fourth concert of the Sunday Evening Ensembles was given in Rand Hall (Nichols School). The soloist of the occasion, Florence Ann Reid, created a sensation by the excellence of her work and vocal beauty. The Chamber Music Society Orchestra (Cameron Baird, conductor) gave much pleasure in their Honegger, Reger, Mozart and Wagner numbers, and were warmly applauded.

CHORAL CYCLE

The outstanding musical event in the churches is the Bach Cycle, given in St. Paul's Episcopal Cathedral with six choirs participating and the Chamber Music Society Orchestra, conducted by Cameron Baird. Guest soloists include Rose Bampton, Eudice Shapiro, Mr. and Mrs. Charles Safford, Charlie Massinger; local soloists and assistants are Dorothy Curry, Florence Reid, Margaret Mott, Barrell, Emily Linner, Audry Ely, Florence Ralston, Mildred Johnson, Eva Rautenberg, Geraldine Nevelle, Geraldine Ulrich, Drucilla Rose, Marion McKenzie, Ardelle Hopkins, Jan Wolanek, John Priebe, Crawford Anderson, Herbert Jones, Elmer Dayer, Harold Ames, Roy Morgan, Donald Bundock. Organists and directors include DeWitt Garretson, Robert Hufstader, Robert Noehren, Wiliam Benbow, Squire Haskin, Seth Clark, John Ingram.

A memorable occasion took place, when Hugh Ross of New York conducted Mozart's Requiem, the choir of St. Pauls and the Chamber Music Society participating; the vocal quartet, Dorothy Curry, Florence Reid, John Priebe, Herbert Jones and organist DeWitt C. Garretson assisted in a thrilling performance, at the first of the annual Lenten services. Jessamine Long was soprano soloist for the second musicale, her excellent interpretations and vocal style being heard in O, Had I Jubal's Lyre (Handel) and Hear Ye Israel (Mendelssohn). DeWitt C. Garretson's Franck and Widor's selections met with unqualified praise.

The choir of Richmond Avenue Church of Christ, under the direction of Jessamine Long, assisted by Kathryn Schwob, John Priebe, Sidney Brown, Clarence Hanna and Richard Siebold, with Gladys Arnold and Rosamond Abate, accompanists, presented an enjoyable and praiseworthy program of Brahms and Wagner. The excerpts from Die Meistersinger were given in praiseworthy style, the entire program reflecting credit upon performers and Miss Long's leadership.

CHROMATIC CLUB EVENTS

Two programs of unusual merit, excellently performed, were those of the Chromatic Club, given in Twentieth Century Club. The participants (Ethel Stark Hickman, pianist, Mrs. Joseph H. Miller, contralto, Elwood Schwann, baritone, Ethyol McMullen and Gladys Schwann, accompanists) won much praise and enthusiastic applause. The second performance was given by Donald Bundock, baritone, Margaret Roberts, soprano, Elsie Kennedy, pianist, Ethyol McMullen and Robert Hufstader, accompanists. The two youthful singers displayed fine voices and excellent training. Miss Kennedy's musicianship in the Moussorgsky suite was acclaimed, and both accompanists shared in the honors.

An organ recital. comprising works of Handel, Bach, Boex, Kramer, Yon and Widor, was given by Helen Townsend at Parkside Lutheran Church, where Miss Townsend is organist and choir director. Her musicianship, excellence of interpretation and variety in registration, delighted her hearers.

Otto Hager's pupils, Gladys Rossdeutscher and Florence Simini, have won signal honors recently in Eastman School examinations, and at Pope Pius School in New York respectively. At a recent Juilliard musicale the two Brinkman sisters were heard in the two-piano version of Saint-Saëns' Danse Macabre.

Walter Hagen, boy violinist, participated with much success in a recent Twilight Music Hour at the Buffalo Museum, also on a Chromatic Club extension program in Grover Cleveland High School, and at the Evangelical Lutheran Church. His teacher-father, Hans Hagen, ably accompanying him. The Harugari Frohsinn Singing Society, under the direction of Mr. Hagen, participated in a recent Sunday evening concert.

Edith Di Bartolo, pianist, will give a recital in Philadelphia shortly, under the auspices of the American Society of Musical Arts. She is also engaged to give a talk on music before the American Association of University Women.

Laura Kelsey, chairman of the Chromatic Club program in the High Schools, has provided a number of excellent performers, and programs of much musical worth have been presented.

Pupils of Ella McManus, Kathleen Dunning, Otto Hager and Henry Hoffman have appeared with success on recent programs of the Juilliard recitals held in Renton, Cottier and Daniels' Hall. L. H. M.

Eastman School Plans American Festival

ROCHESTER, N. Y.—Plans for the Eastman School Festival of American music are well under way. Dr. Howard Hanson, director of the festival, has determined on a schedule of five evening concerts, to be given on successive evenings from April 27 to and inclusive of May 1.

A feature of the festival this year is the chamber concert to be given by the Gordon String Quartet. The Library of Congress, under the Elizabeth Sprague Coolidge fund, is presenting the quartet in this festival in a program of music which will be given its first performance at the festival concert. Oliver Strunk, chief of the music section of the library, in making the proffer of this concert to Dr. Hanson, indicated that as the Coolidge Fund exists to promote knowledge and appreciation of chamber music the Eastman School festival seems particularly appropriate to the promotion of knowledge of American chamber music.

The festival schedule as tentatively determined provides for an opening concert in Kilbourn Hall by the Little Symphony of Phi Mu Alpha Sinfonia (Karl Van Hoesen, conductor). On Tuesday evening Dr. Hanson will conduct the Eastman School Symphony Orchestra and Eastman School Chorus, an ensemble of more than 300 players and singers, in the Eastman Theatre. The third concert is that by the Gordon Quartet, to be given in Kilbourn Hall.

AMERICAN COMPOSERS' EVENT A FEATURE

These festivals always include a concert in the American Composers' Series and this occurs on the fourth evening in the Eastman Theatre by the Rochester Philharmonic Orchestra, Dr. Hanson conducting. The festival closes with a performance of ballets, the dance corps from the studio of Thelma Biracree with guest dance soloists, choreography by Miss Biracree. The Rochester Civic Orchestra will play and Dr. Hanson conduct.

DR. HOWARD HANSON, director of the Eastman School of Music

The series of public concerts offered by the Eastman School as its commencement period approaches is in full tide. In addition to public recital by seniors who are candidates for graduation as performers, there are three concerts in which these student-performers appear as soloists with the Rochester Civic Orchestra, Dr. Hanson conducting. On March 19 the annual concert of works for orchestra by members of the composition classes of the school was given by the Civic Orchestra, Dr. Hanson conducting. In this annual concert first performances have been offered of works that have later been given place on the programs of prominent orchestras. Gardner Read's Sketches of a City, composed two years ago, has since been played by the Chicago and Cincinnati orchestras as well as the Rochester Philharmonic Orchestra. The Tempest Suite, by Gomer Llywellyn Jones, Commonwealth Fellow from Wales, is to be performed in the Three Valleys Festival in Cardiff, Wales, in May.

Last June the Eastman School announced the new award of an Artists' Diploma to post-graduate performers who continued intensive study. There are three candidates for this diploma, Irene Gedney, pianist; Joseph Fortuna, violinist, and Millard Taylor, violinist. They are presented by the school in public recitals and will later be soloists with orchestra in a special concert.

The Eastman School opera department recently produced for the first time with English text Leo Blech's opera, The Sealed Chest, together with Lortzing's The Opera Rehearsal. Marion Weed, a member of the opera department staff and formerly for some years one of the Wagnerian prima donnas of the Metropolitan Opera, made the translations.

Toledo Charmed with Ballet Russe and Milstein

TOLEDO, O.—On February 26 the Monte Carlo Ballet Russe under the directorship of W. De Basil made its third appearance in the Peristyle and added to its long list of admirers. The three ballets performed were Les Cents Baisers with the music by Frederic d'Erlanger, the familiar Scheherazade by Rimsky-Korsakoff and La Boutique Fantasque with Rossini's music orchestrated by Respighi. The large audience thoroughly enjoyed the performance of this band of artists.

On March 11, Toledo concert-goers were given another delight when Nathan Milstein presented a well-rounded program of violin music. There was something magical about the effect of this young Russian over his audience and it would take very old *devoté* to recall any audience so generally spell-bound as this one on that occasion.

Perhaps they did not warm up immediately to the Vivaldi sonata in D major but by the time he had reached the fascinating *vivace* he had won them completely. That was followed by Bach unaccompanied brilliantly performed, then the Mendelssohn concerto with the unfailing assistance of Leopold Mittmann at the piano. Mr. Mittmann gave admirable accompaniments throughout the recital. After the intermission there followed compositions by Bloch, Paganini, Chopin, DeFalla and Wieniawski.

A. McL. T.

Nini Theilade to Stage Ballet at Copenhagen Opera

Nini Theilade, on special invitation of the King of Denmark, will stage one of her own ballets at the Royal Opera House in Copenhagen next October. This ballet, called Psyche, is based on the music of César Franck. Mlle. Theilade presented it in London at Regents Park last summer under the sponsorship of Sidney Carroll. It utilizes forty-six dancers. Mlle. Theilade goes to Copenhagen in August to prepare for the presentation.

New Works by Roy Harris Performed

Two new works by Roy Harris, American composer, had their premiere on February 28 and 29. In Philadelphia the first two performances were given by the Philadelphia Symphony Orchestra of a prelude and a fugue for a string orchestra by Mr. Harris. In Boston on the same dates his second symphony was performed by the Boston Symphony Orchestra.

Mr. Harris' Song for Occupations, dedicated to the Workers of the World, is sung in every concert given by the Westminster Choir during its present tour in the South and Middle West. This composition in its modern style has been presented nearly a hundred times since it was first given a year ago. It is scheduled to be sung at the Olympic celebrations in Berlin next summer, together with performance of the same composer's recent When Johnny Comes Marching Home.

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Duluth Civic Orchestra Plays Fine Program in Superior, Wis.

Matinee Musical Club Presents Manuscript Works of Resident Composers

DULUTH, MINN.—Over 2,000 persons heard the Duluth Civic Symphony Orchestra at Superior, Wis., on March 8. It was the first time the Duluth organization had traveled across the bay, and the reception given Conductor Paul Lemay and his orchestra, which includes a number of Superior players, was a hearty one.

The soloist was Miriam Smith Blair, pianist, who has played with the orchestra before. Mrs. Blair's principal number was Tschaikowsky's B flat minor concerto, and Brahms' waltz in A flat as an encore. She brought to her work a fine technic and showed real power in the crashing chords of the Tschakowsky work.

Numbers by the orchestra were introduction to Act III of Lohengrin (Wagner), Peer Gynt Suite (Grieg), Fantasia from Natoma (Herbert), Irish Tune from County Derry (Grainger), The Blue Danube (Strauss), and Marche Slave (Tschaikowsky). Encores were Spielerei Pizzicato-Polka (Stix) and Hungarian Dance (No. 6) by Brahms. The orchestra's work showed a fine finish and the break in the season during Mr. Lemay's tour with the Minneapolis Symphony Orchestra caused no noticeable decline in the standard of its work.

ORGANIST IN RECITAL

Edward Eigenschenk, Chicago organist, was heard in recital at the First Methodist Church here February 21. A thorough master of his instrument, Mr. Eigenschenk gave his audience a memorable two hours, his program including toccata and fugue in D minor and Jesu, Joy of Man's Desiring (Bach), concerto (No. 5) (Handel), Les Heures Bourguignonnes (Jacob), Liebestod (Wagner), scherzos by Bossi and Widor, Carillon (Sowerby), and Romance Sans Paroles (Bonnet). Encores were Divertissement (Vierne), sketch in D flat (Schumann), toccata (Mulet) and the *andante* from symphony in D major (Haydn). It was a varied program, giving the artist an opportunity to display the resources of the instrument in a wide range of works.

DULUTH COMPOSERS' WORKS PERFORMED

Ten Duluth composers were represented on the tenth annual program of the Matinee Musicale manuscript group held March 3 in Hotel Duluth. Works played included Autumn for two pianos by Ernest Lachmund, which came up to the high standard set by Mr. Lachmund in his earlier works. Mrs. R. W. Hotchkiss was represented by a suite, English Holiday, for two pianos, which was pleasing. Shorter works included songs by Earl Larson, Mrs. F. H. Magney, Mrs. Martin Hokanson, Richard Flewell, and Clara Stoker; a cello composition by Violet Older; a violin nocturne by Louise Murchison Evans, two fughettas by Miss Stocker and four piano miniatures by Dorothy Parrish. Mrs. George Ingersoll, who presided, reported that in the ten years of the group's existence thirty-five composers have been represented and at least eight compositions have been accepted for publication. The works were chosen from a larger number of competing works by Dean Carlyle Scott and Prof. Abe Pepinsky of the University of Minnesota music school.

Those taking part in the program as performers were Mrs. Hotchkiss and Mrs. Donald L. McGregor, Adeline Gordon and Harriet Ketcham in the piano duets; Ione Fenstead and Helen Ross in the piano solos; Ralph Oxman accompanied by Mrs. Oxman in the cello solo; Mrs. Anderson Hilding in the violin solo and Dorothy Tart, Eric Nelson, Mrs. F. H. Magney, Mrs. Philip Eckman and Helen Fawcett singing and Mrs. M. G. McQuade and Mrs. Eric Nelson playing the accompaniments for them.

STATE MUSIC CLUBS TO MEET

Further plans have been announced for the annual meeting of the Minnesota Federation of Music Clubs in Duluth May 21, 22 and 23. Guests invited include Mrs. John Alexander Jardine of Fargo, N. D., president of the National Federation of Music Clubs; John E. Howard of Grand Forks, N. D., president of the national federation division for North and South Dakota and Minnesota; and John J. Becker, St. Paul, director of the WPA music project for Minnesota. Organizations planning the convention here are the Matinee Musicale, Cecilian Society, Northland Singers and Duluth Music Teachers' Association. C. B. C.

VERNA OSBORNE, soprano, sang in the Verdi Requiem at the Lafayette Presbyterian Church on March 8; 15, in the Brahms Requiem at Fort Washington Collegiate Church, New York. On March 26 Miss Osborne goes to Albany to appear in Gounod's Redemption at the College of St. Rose. She is to sing in the Bach St. Matthew Passion on WOR (Cesare Sodero conducting) on Good Friday (April 10). On Palm Sunday she will be featured in Bach's St. John's Passion at Calvary Episcopal Church; May 6, with orchestra at Vassar Alumnae Hall, Poughkeepsie, N. Y.

San Diego Has Attractive Music

San Carlo Opera Company, Ethel Bartlett and Rae Robertson Among Visitors

SAN DIEGO, CAL.—The San Diego County branch of the Music Teachers' Association of California, offered a novel and highly interesting program on February 10, featuring Constance Mills Herreshoff, pianist, composer and lecturer, in illustrated *résumés* of the song cycles of Schumann, Schubert, and von Fielitz, the latter with the assistance of John Tyers, talented young baritone. Instrumental numbers by Ruth Lindberg and James Fisher, pianists, and Edward Ortiz, clarinetist, followed. Bess Bangert is president of the association.

The San Carlo Opera Company (Fortune Gallo, general director) gave two performances here on February 16. A matinee presenting Martha, with Lucille Meusel, Charlotte Bruno, Rolf Gerard and Stefan Kozakevich in the principal rôles, brought good entertainment and was well received. A program of ballet divertissements, led by Mme. Lydia Arlova and Lucien Prideaux, was exceptionally well danced. In the evening, Mme. Butterfly, with the Japanese soprano, Hizi Koyke, and Dimitri Onofrei, was heard by a large audience.

Fifth in the Artist Series of the Amphion Club, was the duo piano recital on February 28, of Ethel Bartlett and Rae Robertson. These artists have found a perfect field for their unusual talents, and offer so much more than a marvellous synchronization of technical difficulties. Three Bach numbers, Bizet's Jeux d'Enfants, and the Mephisto Waltz of Liszt, were among the numbers which charmed.

Joseph Kendall, director of music for the Exposition, offers among other plans for choral work, a week of twice-daily concerts, beginning March 1, by Negro choruses of San Diego and other California cities. A chorus of fifty-five voices, under the direction of Mrs. A. C. Bilbrew, known here as a choral conductor of unusual ability, will be San Diego's contribution to this symposium. H. B.

Ormandy Conducts in Grand Rapids

Minneapolis Orchestra Scores in Visit —Grainger Is Soloist with Resident Ensemble—Zimbalist, Feuermann and Poldi Mildner Heard in St. Cecilia Series

GRAND RAPIDS, MICH.—One of the highlights of the present musical season was the appearance of the Minneapolis Symphony Orchestra, with Eugene Ormandy conducting. Seldom has such enthusiastic and continued applause followed each number of an orchestral performance. This gifted young leader and his well-trained men gave a concert which this city will not soon forget. A children's program was given in the afternoon which Paul Lemay conducted expertly.

The soloist for the fourth concert of the Grand Rapids Symphony Orchestra (Karl Wecker, conductor), was Percy Grainger, that admirable pianist and composer. With the exception of Legende by TenHave, a Festival Overture by Theodore Beyne, a local man and second violinist in the orchestra, and the Grieg concerto in A minor, played by Mr. Grainger, the program was devoted to his own compositions. Assisting him at a second piano were Mrs. Garnet Black Wolff and Mrs. A. E. McGraw.

ST. CECILIA EVENTS

The St. Cecilia Society presented on its artist course Efrem Zimbalist, violinist, Emanuel Feuerman, cellist, and Poldi Mildner, pianist. Outstanding in interest were Mr. Zimbalist's performance of the Glazounov concerto, Mr. Feuermann's playing of the Schumann's Carneval. Accompanying Mr. Zimbalist was Theodore Saidenberg and Wolfgang Rebner was at the piano for Mr. Feuermann.

A morning program, arranged by Mrs. Olga Prange, was given by Mrs. Milo Devries and Lucille Dinsmore, pianists, Mrs. L. J. Staples, mezzo-soprano, Helen R. Mosher, soprano, and Maria Lund Royce, who sang four of her own children's songs.

Marguerite Kortlander was chairman of a piano recital given by twelve year old Sibyl Goldberg, gifted young musician from Chicago. Mrs. Glenwood Fuller arranged an International Program, the participants being Mrs. Ralph Sasser and Mrs. McGraw, pianists, Mrs. Staples, Eugene Andrejewski, violinist, a trio consisting of Mrs. B. H. Masselink and Mrs. Winter Snow, sopranos, and Mrs. William VanSteenbergen, contralto, and a group of dancers from the studios of Calla Travis, with Josephine Warren as soloist. Mrs. Royce and Mrs. R. A. Dorman accompanied.

Mrs. William J. Fenton was chairman and director of the St. Cecilia Chorus in a program of artist caliber, at which Philip Nelson, gifted young American musician was piano soloist. Mrs. Joseph Putnam accompanied the chorus.

A notable occasion in the history of local school music was the appearance of Dr. Edwin Franko Goldman in the city, to conduct nine combined school bands in a program of much interest. Also present was the Territorial Staff Band of the Salvation Army of Chicago. Dr. Goldman's march, Shenandoah, was one of the stirring numbers played, as well as several other of his compositions. H. B. R.

Stephan Hero Heard in White Plains

Stephan Hero, violinist, recently was guest soloist at the concert of the Contemporary Club of White Plains, N. Y. Antonia Brico, conducor of the New York Women's Symphony Orchestra, directed the chorus of the club, eighty-nine female voices. Joyce Barthelson was the accompanist for the chorus, while Miss Brico was at the piano for Mr. Hero's performance of the Franck sonata in A for piano and violin.

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Toronto's Fare Ranges from Operetta to Symphonic and Recital Offerings

Local Symphony Orchestra Gives Act from Die Walküre—Jooss and Schoop Ballets—Hart House Quartet and Marian Anderson Among Appearances of Period

TORONTO, CAN.—On February 26, 27 and 29, the Eaton Operatic Society under the expert guidance of Thomas J. Crawford, ably assisted by Geoffrey Hatton, presented Gilbert and Sullivan's Pirates of Penzance at Eaton Auditorium, in a manner favorably comparable to real professional standards. Norman Cherrie as the Pirate King, John Alderson, Fred Ongley, George Aldcroft and Alexander Maurice were some of the effective male participants; while Helen Bruce in Mabel's difficult part, Doreen Harrison, Betty Barron and Phyllis Biggar, with Nellie Smith really brilliant as Ruth, were the splendid feminine principals. The chorus sparkled tunefully, the costumes and scenery were more than adequate and the lighting artistic to a degree. The audiences, sold out each time, were enthusiastic.

The Bach Society on February 27, gave a superb performance of the Magnificat at the Art Gallery under the direction of the versatile Reginald Stewart. A section of the Bach Choir, asssited by such soloists as Dorothy Allan Park and Mae Hooper, sopranos; Pearl S. Whitehead, contralto; Leslie Mardall, tenor, and Norman Lucas, bass, interpreted the massive numbers with an impressiveness and care well worthy of their ambitious aims.

LILIAS MACKINNON LECTURES

Lilias Mackinnon returned on February 28, to give an extra lecture at the Toronto Conservatory en route between engagements as solo pianist. The extraordinary trenchant comments of this remarkable musician once more made one realize how natural it is that she should have taught and been consulted by many eminent artists.

MESSIAH SUNG BY CONSERVATORY CHOIR

On February 29, in the appropriately church-like Convocation Hall, was heard a monumental reading of Handel's Messiah, sung by the Conservatory Choir, augmented by the choirs of Bloor Street, Sherbourne Street, the Messiah and Timothy Eaton Memorial Churches, with sixty members of the Toronto Symphony Orchestra. Again we heard that fine soprano, Dorothy Allan Park sing, while other soloists were Marion Copp, contralto; W. F. Thompson, tenor, and Robert Hately, bass, with Frederick C. Silvester at the organ, and the indefatigable Sir Ernest MacMillan as conductor. The Pastoral Symphony, Rejoice Greatly, He Was Despised, For Unto Us a Child is Born, Why Do the Nations, Comfort Ye were particularly well delivered, but the great climax of the huge Hallelujah Chorus, and the elaborated Amen imparted thrills.

SONG RECITAL

That evening at Hart House Alice Harkness appeared in a recital of beautiful songs, admirably grouped and sequenced. Schubert, Strauss, Wolf, some French moderns and some old French, and English writers, including Bantock were her exquisite offerings. Her excellent accompaniments and a group of interesting piano modernisms were played by Gordon Hallett.

JOOSS BALLET

The Jooss Ballett at Massey Hall on Monday delighted a full house with their eloquent dance-designs. Ballade, The Big City, A Ball in Old Vienna were all of high merit but the eight episodes of The Green Table, were unquestionable genius. Wilfred C. James and Ernest M. Rawley were the enterprising local impresarii.

Young but already marked for genuine achievement is Nora Gibson, whose violin recital at Hart House on March 2, ranged from Bach to Jascha Pye, her teacher, and including several arrangements. Her tone is excellent and her execution frequently amazingly good. The art of Gwendolyn Williams, as accompanist, added considerable interest to the event.

ORCHESTRA GIVES ACT FROM WALKÜRE

A sumptuous program was that of the Toronto Symphony Orchestra on March 3, starting with a fine arrangement for strings, by our own Frank Blachford, of Bach's prelude, from partita for solo violin in E major, and proceeding to the same composer's concerto in D minor for two violins and strings, the solo parts played with unerring line by Elie Spivak and Harold Sumberg with Sir Ernest MacMillan at the piano, while Donald Heins took his place as conductor. This was followed by the Clock Symphony in D (Haydn) which Sir Ernest conducted in faultless taste. The second part of the program was the whole of the third act of Wagner's Die Walküre given in concert form with Jeanne Hesson Pengelly as Brünnhilde, Frances James as Sieglinde and the superb Norman Cordon as Wotan, with eight comely and vocally gifted young women as the other Valkyries. All was unfolded with the utmost dramatic effectiveness under Sir Ernest's visioned guidance. The final Abschied and the melting fire-music closed the concert on a note of sublimity and grandeur.

JOINT APPEARANCES

A joint recital of unusual character was Tuesday night's at Hart House when Marjorie Grant Hughes, pianist, and Phyllis Grant, monologist, produced an elaborate and diversified program. Mrs. Hughes' highly intelligent and colorful readings of Chopin's G minor Ballade, Ireland's Island Spell, several Liszt numbers, Alkan's Wind and many others were received with much enthusiasm. Miss Grant's plentiful contributions were equally successful in her cleverly sketched portraits.

TRUDI SCHOOP DANCERS

Trudi Schoop's Comic Ballet at Eaton Auditorium on Thursday drew a packed house that enjoyed to the full the witty and adroit caricaturing of this gifted troupe. Want Ads and Fridolin on the Road, were the divisions of this entertainment greeted by the audience with delighted laughter and applause.

SYMPHONIC PROGRAM

At Massey Hall the Toronto Symphony Orchestra played a fine concert on March 5, giving first Rimsky-Korsakoff's Russian Easter, in which the glow and warmth of the various sections were made the most of. But it was overshadowed by the César Franck symphony in which Sir Ernest conducted his men, and his audience, to lofty grandeurs, outdoing himself in forcefulness and impressiveness of utterance. The concluding Mendelssohn Midsummer Night's Dream music was charming.

MARIAN ANDERSEN IMPRESSES

The next afternoon, March 6, at Hart House, the Women's Musical Club laid this city under further obligation by presenting the contralto, Marian Andersen, in an epic recital. A mighty group of Bach, another of Brahms and Strauss, a perfectly sung Schubert Ave Maria, were the first, more majestic half of her program. A more emotional aria (Don Carlos), and a group mainly of Sibelius somewhat lightened the atmosphere, while a final offering of spirituals and a number of charming encores displayed still other facets of her art. Her artistry is so consummate as not to draw particular attention to the mere gorgeousness of her voice. Kosti Vehanen gave her marvelous accompaniment.

CECILIAN SINGERS

Ruth Cross presented the Cecilian Singers whom she so ably directs, in a charming concert on March 7 at Eaton Auditorium, to a large and highly pleased audience. On this occasion the excellent organization did perhaps the best work they have achieved so far. Arensky, Brahms (an arrangement from the Requiem), Gounod, Mozart (Magic Flute), Purcell, the "oldest part-song known," Elgar, with Holst's Echo Song as one encore, all of fairly even success, gave much variety. Rita Savard, an accomplished pianist, was the assisting artist, playing Debussy, Chabrier, and Beethoven's sonata (op. 53).

HART HOUSE QUARTET TRIUMPHS

That Saturday night came the long-awaited return of the Hart House String Quartet who took Toronto on the wing, while still touring, for their fourth concert of the season. These outstanding musicians first played the Hunting Quartet (Mozart, B flat, No. 9) with hair-trigger exactitude and the quintessence of graceful feeling. The Threnody Quartet (John Blackwood McEwen) was extremely interesting to their audience with its atmospheric suggestiveness, its harmonic experiments and its melodiousness of phrase. The Schumann quartet in A major (op. 41, No. 3), however, sought furthest depths. The work moved all hearers profoundly.

CLUB PROGRAM

Phyllis Lugsdin, mezzo-soprano; Dorothy Scythes, dramatic soprano, and Harry Ward, baritone, were presented by Frederic Manning at the Heliconian Club on March 10, with Kathleen Irwin and Olive Rutledge at the piano. Mrs. Lugsdin, whose German group was particularly good, has a charm of personality and an animated intelligence that added greatly to the effects she made, while one felt that Miss Scythes, with her pronounced vocal gifts, should accomplish more, good as it was, than she did. Mr. Ward demonstrated the admirable result of distinct natural endowment combined with intensive application.

TUDOR SINGERS APPEAR

The following night at Hart House was the occasion of a recital by the Tudor Singers, under the direction of Dr. Healey Willan, prefaced and laced with comments by him. Lovely ballets, madrigals and other part-songs by Thomas Morley, John Bennet, Orlando Gibbons, Di Lasso and others of the period, as well as the Reading Rota, circa 1225 (Summer is icumen in) and a composition perfectly in the spirit of the other offerings by the talented Dr. Willan himself, made up the major part of an ideal program, ideal as illustration of vocal art in the days of Good Queen Bess.

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New York Concerts

(*Continued from page* 10)

applauded; The *adagio* from Ries' suite was well performed by Christina Bye, violinist, and The Lost Chord was given with pure tone and animation by Richard Bye, trumpeter. Various arrangements for these instruments, with addition of the piano by Tershak Bye, showed him to be a delightful musician. Popper's Hungarian Rhapsody, as an ensemble, with cello solo, was perhaps the most pleasing performance. A large audience applauded the music with complete enthusiasm.

MARCH 14

Boston Symphony Orchestra For his Saturday matinee at Carnegie Hall with the Boston Symphony Orchestra, Serge Koussevitzky made up a program consisting of Bruckner's symphony No. 7, Schumann's piano concerto (Myra Hess, soloist) and Ravel's Rapsodie Espagnole.

When interpreted with much variety and picturesqueness as Koussevitzky brought forward in the Bruckner work, it makes an intimate and vital appeal and the diffuse and arid stretches seem insignificant in the face of the numerous beauties and moments of real drama in tone. The orchestra was superbly in spirit with Koussevitzky, and together they achieved a truly memorable performance.

Myra Hess and Schumann—an ideal combination. The indearing old concerto inspired the player to employment of all her gifts in poetry, tinting of tone, and refinements in pianism. So presented, the work will never lose its freshness and tender grace. Koussevitzky's sympathetic understanding wove an orchestral accompaniment of euphony and charm. Mighty salvos of applause were garnered by soloist and conductor.

A glinting and temperamental version of the Ravel composition, radiantly played by the Bostonians, wound up an entirely joy-giving concert.

Alexander Harsanyi On Saturday evening a large throng was attracted to Town Hall for the debut recital of Alexander Harsanyi, violinist. Mr. Harsanyi's program began with the Brahms sonata in D minor which was followed by a concerto in D major by Paganini-Wilhelmj (cadenza by Sauret). He then turned his attention to shorter items which included an adagio by Kodaly, Chopin's Valse in G flat (Spalding arrangement), the Bartok-Gertler Sonatine (based on Transylvanian Folk-themes) and Hubay's Scenes de la Csarda (op. 34, No. 6).

This young musician displayed a solid and well founded technic which capably met the requirements of his scores. He was acclaimed for his interpretation of the Brahms work, wherein he was clearly shown to be possessor of a warm, full tone of ample expressiveness. In the Paganini concerto Mr. Harsanyi played in masterful manner and was notably fine in his execution of the difficult unaccompanied interval. His conception of Chopin's Valse brought much joy to his listeners as did the Bartok Sonatine. In this latter composition Mr. Harsanyi was afforded opportunity in the three movements to expose a variety of effects and moods and this he did with skill and finesse. Particularly worthy of mention at this concert was the brilliant musical background of the piano accompaniment contributed by Arpad Sandor. At the close of the performance, Mr. Harsanyi and his accompanist were showered with applause and the two artists were obliged to add several numbers to the printed list.

MARCH 15

Philharmonic Orchestra As compared with the Thursday-Friday program of the Philharmonic Orchestra, at the Saturday evening and Sunday afternoon concerts, Rossini's overture, L'Italiana in Algeri replaced the Handel number; the Boccherini concerto was omitted and Brahms' fourth symphony substituted for the one by Schumann. For the rest, we had the repeated Handel, Kozeluch, Franck, and Tschaikowsky.

The Rossini overture is one of Toscanini's pets, and he led the pleasant and lively little score with zest and humor.

The Italian conductor's interpretation of the fourth symphony by Brahms is familiar and beloved. Again the master of the baton devoted his ripe musicianship and intense feeling to the great music, and with the aid of magnificent orchestral support, placed before his hearers a heart-searching and altogether stirring message in tone. They spent themselves in long-continued applause.

John Charles Thomas That abiding favorite, John Charles Thomas, attracted an enormous gathering to his Sunday matinee at Town Hall, an occasion of tumultuous reception of the singer's outstanding abilities in voice, interpretation, and delivery.

Whether in older Italian, English or German (Beethoven) examples, romantic Lied contributions, folk numbers, French lyric songs, Verdi's Di Provenza (Traviata) or modern compositions by Anglo-Saxons, Thomas exhibits superior mastery of style and diction, and remarkable blending of vocal expertness with the moods and music, whether they be serious, gay, deeply emotional, or forcefully dramatic.

These days Thomas is at the height of his powers, and holds appropriate place in the first rank of song recitalists, a position confirmed by the praises he wins consistently from the public and the press.

Carol Hollister was at the piano, with accompaniments of artistic purpose and polish.

Emanuel List A program exclusively of German Lieder was presented by Emanuel List, bass of the Metropolitan Opera, in his recital at Town Hall on Sunday evening. Singing with unusual devotion to the spirit and content of his texts, Mr. List imparted to the songs the full resonance of a voice which is outstanding for mellowness, depth and musical manner of production. He began with three Schubert works, An die Leyer, Grenzen der Menschheit, and Der Atlas, the first of which brought out to advantage his command of pianissimo and delicacy of modulation. The final song in the group was marked by a climax of much tonal power. Next came the Vier Ernste Gesänge of Brahms, the master's last Lieder, marked by depth and subtlety of expression and a solemn grandeur that makes them thrice difficult to interpret. Especially effective were his performances of Ich wandte mich and O Tod, wie bitter bist du. In the latter work, the singer evoked the power of death with thrilling expressiveness.

The final groups were devoted to Lieder by Hugo Wolf, including three Michaelangelo Songs, Gebet, Fussreise, Der Freund, Abschied, and Der Rattenfänger. In these, Mr. List reached the highest point of his recital, especially in the nobility of his voicing of Alles endet, was enstehet. He also excelled in the lighter mood of Abschied and Der Rattenfänger. Excellent diction was a marked characteristic of the recital. The basso proved again that he is as eloquent an interpreter on the song platform as on the operatic stage. Fritz Kitzinger played excellent accompaniments. The large audience greeted the singer with enthusiastic plaudits throughout the evening.

Adolf Schmid to Conduct Demonstration at Juilliard

A demonstration of the instrumental versatility of the students who are in training to become supervisors of music will be given at the Institute of Musical Art of the Juilliard School of Music, New York, on March 31.

ADOLF SCHMID

The conductor and instructor is Adolf Schmid. Mr. Schmid in discussing this work stated: "The students in the supervisors' course are working towards the B.S. degree in music education. During the required four years, each student attains a proficiency in one specialized field and also explores every other branch of music. Practical experience with the strings, woodwind and brass instruments comprises the major method of instruction and is closely correlated with theoretical and technical training. The course of study is planned to equip the student with a practical knowledge to cope with those problems which will arise when he is called upon to teach public school classes in music. This preparatory technical and practical work is directed by Mr. Schmid and his assistants.

"For two years the student participates actively in the orchestra. At any time during a rehearsal his assignment may be changed from the strings to the woodwind or brass sections. During the third year, a study of the technic of conducting is added to the student's instrumental work. This is followed by another year of actual experience in conducting the orchestra or band.

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Rosalie Rishek to Offer Program

Rosalie Rishek, lyric soprano, will give a program of Italian, French, German and Russian songs at the Master Institute Hall (formerly Roerich Hall), New York, on March 27. Marion Rosette accompanies her at the piano. Miss Rishek is to be assisted by Cornelius Van Vliet, cellist.

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London Programs Contain Many Novelties

(Continued from page 5)

Music by radio in England is not a matter, as in America, of concert-hall relays or sponsored programs designed to sell a manufacturer's product. Radio music is the concern of a monopoly broadcasting music for its own sake, playing programs of its own building, making for the most part, a good deal of the financial resources at its disposal by introducing new or neglected works without having to think of the box-office. Thus during the past week we have had a first performance of a new symphony by Roussel—his fourth—conducted in the Sunday night studio program by Adrian Boult.

Roussel's Tinkling

I should not call this symphony an important work nor particularly symphonic in conception, but it is pleasant music to listen to. The composition of symphonies, it has always seemed to me, depends a great deal on orchestral color. A bandful of celestes, glockenspiels, harps and xylophones should not, in principle, handicap symphonic thought but in practise it does. The symphony even in these days, is a severe form; once a composer starts tinkling in a symphony the music enters the sphere of opera and symphonic poem. I believe that this is one reason for the success of Sibelius as a symphonist. With all the brilliant resources of the modern orchestra at his disposal he is restrained in his scoring whenever he is concerned with a symphony. Only in his incidental music does he relax in his severity of orchestral coloring. Roussel makes the most of the modern orchestra in his symphony, fills his score with tricks learned from Stravinsky and Prokofieff—than whom surely there can be no two less symphonically-minded composers.

In the same program as the Roussel, pianist Walter Gieseking made his first local appearance of the season in a Mozart concerto, played in his own elegant manner.

Ballet and Bores

On Tuesday a new ballet made its appearance at Sadler's Wells Theatre. With the rather doubtful title of Apparitions, Constant Lambert has written (to his own selection of unfamiliar music by Liszt) a ballet roughly on the theme of Berlioz' Symphonie Fantastique. Lambert conducted several numbers from this successful ballet in a radio program of Liszt later in the week, a program that included the first English performance of the tone-poem (called the thirteenth) From Cradle to Grave.

The B.B.C.'s Queens Hall concert brought back Ernest Ansermet who filled the second half of his program with Stravinsky's opera-oratorio Oedipus Rex. Even when I saw this work in Berlin, where Klemperer conducted its first stage performance, it struck me as a pointless, boring way of spending an hour.

At Queen's Hall the other night I was bored again but found occasional moments when I laughed more heartily than ever I did at Mavra, which must be the unfunniest comic opera ever written. The humors of the concert performance were mostly in the mannerisms of an incredibly genteel and pompous "Speaker" who fearing perhaps that the audience might not be able to read the program notes, told us what it was all about in delightful British tones.

When Oedipus does not concur to the fashion for boredom prevalent in the 1920's, it is merely silly. Only in fleeting moments of obvious Russian-ness is Stravinsky worth hearing in his latter-day moods. Stravinsky talks too much about Life and Art and the rest. He was a far better composer when he got on with the job. At least he was a person in those days. Now he is a bore.

Beecham Pro and Con

Sir Thomas Beecham's reappeareance at the Royal Philharmonic Society's concert drew a small house. To be exact, some $750 less at the box office than had been attracted by Boult conducting Hadley's new work the other day.

Personally I have never greatly admired Beecham, since as a small boy I returned from years in Vienna to hear him let Mozart's Requiem fizzle out because he had nothing in reserve for the climax. He was another English conductor.

The English public and press, however, consider he can do no wrong. Orchestral musicians on the other hand have a thing or two to say about his treatment of the Images of Debussy the other night. He took Rondes de Printemps so fast and unrhythmically, that many passages were admittedly faked by the players. Detail was lost, the true warmth and subtlety of Debussy absent. In Gigues the oboe d'amore player was permitted to play several passages that do not agree with the score; the notes are printed wrong in the parts. Most other conductors have made the necessary corrections. This neglect of detail by Beecham is not new. The last time I heard him play the fourth symphony of Sibelius he allowed to go unnoticed a passage for cellos that is obviously misprinted in the score: a unison phrase for strings (bars 15-16 of the third movement) in which the cellos, according to the score, play one note not in unison with but a major-second below the violins and violas. These things should not be left for the audience to discover.

In the final movement of Images (played, for some reason known only to Beecham, out of the usual order), Beecham failed to reveal any of the spirit one usually associates with Iberia. Some strange beats were noticed—one measure that compelled the harpist to play the early notes of a *glissando* slower than the later, though Debussy wrote that *glissando* to be played evenly.

If I appear a little critical of this performance perhaps I may be forgiven when I admit that the last time I heard Iberia was under Toscanini. And anybody who ever heard that *maestro* play it will know what I am talking about. Beecham unfortunately causes the indiscriminate to imagine that his performances have rhythm. They have only tempo.

In any case, I have never forgiven Beecham for playing the opening phrases of the minuet of the Jupiter with down bows. Perhaps New Yorkers will remember how that minuet sounded way back in 1933, when Toscanini played that symphony and the eight-year-old Mozart's first little E flat symphony at Carnegie Hall.

Beecham's superiority as a Mozart conductor is one of the major myths of music. When I heard that frightening Jupiter, I was sitting with my teacher, an eminent Viennese composer and musicologist (his name is familiar to your readers), who tugged at my sleeve at the end and took me out saying: "That sort of music is not for us, who first heard our Mozart with Mahler and Walter." His voice was not angry or indignant, but very, very sad.

Coates Conducts

The musical week of February 17 was one of contrasts. The London Symphony Orchestra's concert was even less well attended than these functions usually are. Albert Coates made an untypical mistake in program-building, including the Pathétique as the main attraction of the evening; and an even less interesting lump of academicism in the shape of a piece founded on Gregorian tunes by a certain Karl Hoeller, a composer of an Aryan race, which of all Aryan races surely has the least understanding of Gregorian music.

What has come over Coates and the L.S.O. nobody quite knows. Time was when this conductor and this orchestra provided London with its most attractive evenings of music. It still remains potentially the most interesting of local orchestras. Its playing at the Glyndebourne festivals alone is worth the journey from the capital to the wilds of Sussex.

Szigeti's Return

Later in the week an event of some importance might have been noticed, though nobody did. For the first time since Toscanini's visit last summer an orchestral concert at the Queen's Hall was sold right out. The attraction? Principally, to judge by his reception as he came on the platform, the return of Szigeti, a violinist who is succeeding in becoming a popular favorite in spite of his making no concessions as an artist to popular taste.

There is no violinist visiting this country who has a following so genuinely musical, so unsnobbish. Three times he has played the Brahms concerto in three seasons and the public feels that no performance is more satisfactory, more musical; or that any violinist knows so well how to adapt a superb technic to great musical and intellectual vision. To study Szigeti at rehearsal is like being present at a Toscanini rehearsal: there is the same care for detail, the same nervousness, the same obsession with what the composer meant. Szigeti's full scores of the concertos he plays bear no markings other than the underlining of the composer's instructions. Even the British public appreciates musical honesty and that accounts mostly for Szigeti's great success here.

In a few days' time (at a private house, alas) he is playing an unusual program consisting of the Bach D Minor concerto—usually played as a piano concerto—and the Mozart Divertimento (No. 15). The Bach has been played fairly frequently in this original form—by Szigeti on no fewer than twelve occasions, by Kreisler and by Ysaye long, long ago. And yet only last week, when Adila Fachiri played it, the London Times announced a first performance. The version for violin, of course, was the original form of the work.

The Divertimento is also a rarity. Szigeti has played this in Budapest with Dohnanyi, but it will be a first performance in this form as far as London is concerned. The soloist plays the first violin part (thereby proving the inadvisability of trying to get eight desks of violins to play a part more difficult than any of the Mozart violin concertos) and sits down as a member of a string quartet for the slow movement.

Violinists in search of something outside the usual run of things might well study these Mozart Divertimenti. One glance at the score should convince them that these works were written for a violinist of considerable virtuosity, and that their performance in ensemble form is not only a mistake, but in most cases a rather unpleasant experience unless you like the sound of sixteen orchestral violinists making a mess of things at once.

The other event of importance was un-

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doubtedly the first English performance—by radio, of course—of Shostakovitch's third symphony under Nikolai Malko. I remain a Shostakovitch enthusiast. Not because of his symphony but in spite of it. The more I hear of this young Russian in the concert room, the more I am convinced of his gifts as an opera composer.

His first symphony has had considerable success here. His third, entitled The First of May, but in spite of the introduction of voices in the last movement by no means a program work, will probably equal that success.

The great moments in this new work are dramatic moments. When Shostakovitch writes pure music the substance is so unsatisfying that if one is not irritated by orchestral tricks (and an intolerable mannerism is that of giving tunes to solo trumpet) one seems to be listening to the less important padded passages of a great opera. The composer has enormous dramatic gift, as anyone who has seen Lady Macbeth must admit. For that reason I do not condemn his symphony. I would not even consider it from a symphonic point of view. It has so little connection with what I believe to be symphonic form that it is almost like trying to judge a sculptor's work from his handwriting. And as unfair.

In spite of Tschaikowsky's mass of orchestral music, Russian music is at its greatest in the theatre. One has only to appreciate what a power in Russian life the theatre is, how the Russian theatre was revolutionary a quarter of a century before the Revolution, to see where the real strength of Russian music lies. Borodin, Glinka, Moussorgsky, Dargomijsky, Rimsky-Korsakoff, Stravinsky—each of them was a composer of the theatre. And this is the tradition Shostakovitch is carrying on.

RADIO HIGHLIGHTS
Dialed by M. L. S.

At last an instrument has been devised to calculate the number of listeners-in on a program, not by fan mail or telegrams, but by a new radio meter invented at the Massachusetts Institute of Technology. This handy gadget, in recent tests covering about one thousand homes, shows that people with incomes above $2,500 a year usually have a preference for news broadcasts (possibly occasioned by a feverish interest in taxes). Those with less than half that yearly stipend seem lots more lethargic politically, but are gluttons for melodrama. The middle men dial for jazz, according to this report. Sunday seems to be the day when the largest audience is gathered around the receiving sets; Wednesday and Thursday are next. Major Bowes and his amateurs, *horribile dictu*, get listeners, and plenty of them, from all three of the income classes . . . which would seem to prove that Americans have a strong tendency to sadism, and dote on hearing the gong blast some poor warbler's hopes.

On the most recent of the Sabbaths (days which no doubt should be called radio's own), the General Motors and Ford hours (WEAF and WABC, respectively) were headlined by Josef Hofmann for G.M. and Efrem Zimbalist for the Dearborn cohorts. Mr. Hofmann's keyboard glories have been so extensively lauded that the critic seeking praiseful terms to apply to him usually achieves only repetition of past paeans. We content ourselves, therefore, by recording that his remarkable powers had exposition in the "Moonlight" sonata of Beethoven, and Chopin numbers. The General Motors Orchestra showed its accustomed finesse under the baton of Erno Rapee.

Mr. Zimbalist, the refulgent protagonist with the Ford Symphony Orchestra and Chorus under Victor Kolar, cast a potent spell with his artistic prowess and the beauties of his violin tone.

The afternoon of the same day, RCA's Magic Key program (WJZ) had among its features appearances by Gladys Swarthout, one of the most radiant-toned of the singers who frequently grace the air waves, and the Vienna Choir Boys, that musicianly group of youngsters who have taken American audiences by storm for several seasons.

During the week preceding the interludes of serious music included the usual Wednesday afternoon broadcast over the Columbia chain of the Curtis Institute of Music, featuring this time the Variations on a Theme in the Olden Style, composed for harp by Carlos Salzedo. The beautiful number was excellently performed by Marjorie Call, who later played two other items, arranged by Mr. Salzedo. Richard Goodman, pianist, was heard in a group, and Robert C. Topping, tenor, sang several songs. These programs are of high standard and highly rewarding.

Thursday evening brought an interesting assortment of music presented by Phillip James and the Little Symphony Orchestra over WOR. The list included two songs for soprano and small ensemble by Evelyn Berckman, which had been sung at the Yaddo Festival. In their first radio hearing they were sung by Wilma Miller, soprano. The songs were The Far Land and Country Walking Song. Modern in conception and writing, the songs showed able exposition of the composer's intent, and were definitely atmospheric and mood compelling.

On the same night, Efrem Zimbalist was soloist with the Pittsburgh Symphony Orchestra (Antonio Modarelli conducting) in their series from WJZ.

The third in a series of special broadcasts presenting teachers of the city school system was given over Station WBNX on March 13. These broadcasts are in conjunction with the lectures Irma Swift is giving for the Bronx Boro-Wide Teachers Association over this station each Thursday. All teachers and members of the Association are eligible for an audition by writing to Miss Swift, c/o Station WBNX. The program this week features the following teachers: Mary A. Hooper, Beatrice Marks, Nellie Reeves, Grace Hall Maher, Dorothy Lauro.

Pamphlets on Portrayal of Gilbert and Sullivan to Be Issued

A series of pamphlets entitled, How To Portray The Characters In The Gilbert And Sullivan Operas will soon be published by the American Gilbert and Sullivan Association for the use of amateurs and high school dramatic groups. Information for this series will be contributed by professional Savoyard performers and edited by Albert O. Bassuk, author of How To Present The Gilbert and Sullivan Operas and editor of The American Gilbert and Sullivan Quarterly. In conjunction with the series a prize contest will be inaugurated.

STUDIO NOTES

ADOLPH ECKSTROM

Adolph Eckstrom presented Jane Holland Cameron, contralto, assisted by Esther Lundell, pianist, in an enjoyable studio recital on March 15, which was well attended. This was the first of a series of similar events and the artists were cordially received.

JANE CAMERON

Mrs. Cameron began with three songs, Christ Went Up into the Hills (Hageman), Sheep and Lambs (Sidney Homer) and Angels, Ever Bright and Fair from Handel's Theodora, in which she at once revealed a true contralto voice of wide range and color, which she uses with taste and ease of production. Contrasted to the opening group was the German consisting of Du Bist wie eine Blume (Schumann) beautifully sung, three Schubert numbers and Strauss' Zueignung. Here the diction was intelligible and the phrasing good. There was a variety of moods which the singer was especially successful in conveying to her listeners. The English group was represented by such composers as Daniel Wolf, Bantock and Campbell-Tipton.

Mrs. Cameron has a charming manner, natural and poised, and she made an excellent impression. She was enthusiastically applauded and after the final number Bizet's Agnus Dei, was obliged to respond with several encores. She bears watching! A newcomer to New York, she previously had sung professionally in St. Paul.

Esther Lundell, besides playing sympathetic accompaniments for the singer, was heard in the *allegro non troppo* from the F sharp minor sonata of Brahms, later being in Clair de Lune and Jardins sous la Pluie of Debussy. The final group included Polka de W. R. of Rachmaninoff, Auf Flügeln des Gesanges of Mendelssohn-Liszt and the Hungarian Dance (No. 7) of Brahms. Miss Lundell is extremely talented. She revealed sound technic and a good tone. Her playing showed individuality and there were many touches of real brilliancy. J. V.

FLORENCE LEE HOLTZMAN

The New York studio of Florence Lee Holtzman recently was the scene of another semi-monthly studio reunion. The program listed Alice Mock, soprano (who left immediately after to fulfill an engagement with the Holyoke Women's Club, Holyoke, Mass.); Lou McIlvain, dramatic soprano; George Beuler, baritone; Helen Ialby, coloratura soprano; Gene Ramey, tenor; Emelita Stewart, lyric soprano; Florence Beresford, lyric soprano; and Kitty White. Herbert Carrick was at the piano. Beatrice Kay, actress and night club entertainer at Tony's, was one of the guests and contributed to the program. Excellent singing was the order of the evening, and the large audience thoroughly enjoyed all the offerings. These semi-monthly occasions demonstrate the progress of the singers working under Mme. Holtzman, and also are designed to foster mutual interest and comradeship among the artists. G. N.

Sally Fiske in Recital

Sally Fiske, a young soprano known to concert, radio and church circles, who has studied with Florence Turner Maley, was heard in an interesting program at Steinway Hall on March 9. The program opened with My Heart Ever Faithful from the Pentecost Cantata of Bach and Oh, Had I Jubal's Lyre from Joshua of Handel. The singing of these airs revealed a purity and depth of tone that found appreciation among listeners.

The second group comprised numbers by Scarlatti, Tosti, Deh Vieni, Non tardar from Le Nozze di Figaro by Mozart and Qui la voce from I Puritani of Bellini. Miss Fiske phrases well, her diction is intelligible and she disclosed considerable knowledge of style. Much enjoyment was derived from the Carmen aria, Je dis que rien ne m'epouvante, delivered with freedom of tone. Among the two final groups of miscellaneous songs were two first performances If We Should Meet Again by Wragg and Hail Your Risen Lord by Maley. Miss Fiske was cordially received throughout the program and obliged to give a number of encores. Mildred Browne came in for her share of the evening's honors for musicianly accompaniments. There was a large audience. J. V.

Dickinson Gives Franck Program

Nine items made up the March 13 Hour of Music at the Brick Presbyterian Church, New York, of which two were songs sung by Ruth Shaffner with grace and sweetness of voice; two were violin pieces performed by John Corigliano with appealing, expressive tone, and the remainder covered organ works played by Dr. Clarence Dickinson. The Piece Heroique, and *finale* from a suite of six pieces, were important items, containing all that is best in Cesar Franck. Into these Dr. Dickinson injected life and intensive interpretation; he knows how to plan his program, with sustained interest. The third chorale, and Doll's Lament, completed his program, to which utmost attention was paid by the noontime attendants. F. W. R.

Gil Valeriano to Offer Concert

Gil Valeriano, tenor, is to give his only New York recital this season at Town Hall on March 25. With Herman Neuman at the piano Mr. Valeriano will be heard in numbers by Donaudy, Veracini, Handel, Bishop, Robert Franz, Leoni, Lalo, Bernard, Debussy, Bemberg, Kurt Schindler, Obradors and G. Ortola.

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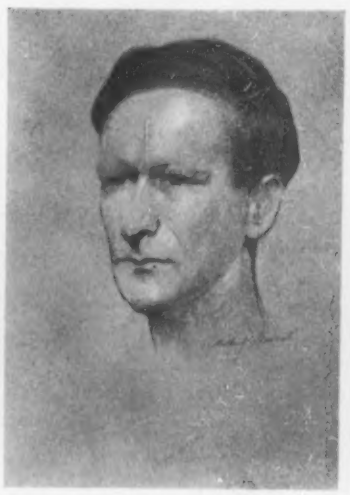
ALTON JONES,
between his pianistic concerts, teaches at the Institute of Musical Art and in his own New York studios.

WILLIAM O'TOOLE
is to address the piano clinic of the Music Educators National Convention in New York on March 31. His subject is The Creative Approach to Piano Study. Mr. O'Toole is also to speak before the Piano Teachers Congress on April 2 at their regular meeting in Steinway Hall on Creative Piano Technic. He will hold courses for teachers in Creative Piano Technic at his New York studio from March 23 to May 25 and from July 6 to July 17.

BRUNA CASTAGNA,
contralto, latest new member of the Metropolitan Opera Company, was heard in a number of roles before the close of the New York season.



CHARLES BAKER
is dividing his time between NBC, where he has charge of some of the religious programs on Sundays, coaching prominent singers and training three choruses. (Sketch by Maitland E. Graves.)

TOSHIKO HASEGAWA,
Japanese soprano, artist-pupil of Arturo Vita of New York in the role of Madam Butterfly which she has been singing in Italy.

THE CURTIS CHAMBER MUSIC ENSEMBLE
gives a concert at Town Hall, New York, on March 24 under the direction of Louis Bailly, who is to conduct a group of members of the chamber music department of the Curtis Institute of Music, Philadelphia. The program starts with the first American performance of six dances of the sixteenth century by Claude Gervaise, revised and adapted for string orchestra by Rosario Scalero; and continues with the concert for piano and violin soli and string quartet by Ernest Chausson, played by Jennie Robinor, piano, and Philip Frank, violin, graduates of the Curtis Institute, and a string quartet composed of Frederick Vogelgesang, Edward Matyi, Virginia Majewski and Leonard Rose. Dr. Bailly will open the second half with the Triptyque for string orchestra by Alexandre Tansman; next is scheduled the Handel concerto, op. 4, No. 5, for organ and orchestra (which has not been heard in New York for several years), played by Claribel Gegenheimer. The concluding number is the concerto grosso for string orchestra and piano by Ernest Bloch. The picture shows Dr. Bailly seated in front of three of his players. (Albert Petersen photo.)

HELEN CHASE
has a number of artist-pupils appearing in public, including Margaret Speaks, featured on the Firestone Hour with Richard Crooks and Nelson Eddy.

EADY ARENDT,
contralto, artist-pupil of Anna Theresa Briggs of New York, will be heard in spring recitals with Wotan Zoellner.

RICCARDO DELLERA,
assistant conductor of the Metropolitan Opera, divides his time between rehearsals there and coaching in his private studios in New York.

VIOLA PHILO,
soprano, featured Lieder of Brahms and Schubert during her appearance as soloist of the Radio City Music Hall of the Air program, broadcast over an NBC-WJZ network on March 15.

ADOLPH ECKSTROM
is presenting his artist-pupils in a series of semi-monthly studio recitals. Jane Cameron, contralto, opened the series on March 15 and Maria Silveira and Phil Reep give a joint program on March 29. Esther Lundell, pianist, will be the assisting artist.

(See Inside Front Cover for Additional News Pictures)

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